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DRAMATIC CONVENTION AND MUSICAL STYLE IN
AGOSTINO STEFFANI'S LE RIVALI CONCORDI (1692)

by

ELIZABETH HELEN SMOLEC

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A THESIS

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ABSTRACT

Given the acknowledged historical importance of Agostino Steffani's Hanover operas, it is surprising that no in-depth study of any of them has yet been undertaken. It is the purpose of this investigation, therefore, to examine in some detail one of these operas, Le Rivali Concordi (1692).

Chapter I provides a brief summary of Steffani's career as an opera composer and a list of important subsequent performances of his Hanover operas in the late seventeenth and early eighteenth centuries. Chapter II describes the characteristics of Ortensio Mauro's libretto for Le Rivali Concordi to determine how it compares with general trends in opera development of the time. Chapter III discusses the music of the opera, focusing in particular on the arias, their forms, and the expression of affections to them. In addition, there is some discussion of the instrumentation, orchestration, and musical texture in the opera, as well as a brief examination of recitatives, ensembles, and instrumental music.

Appendix A consists of a table which summarizes the contents of the opera. Appendix B contains a brief description of the sources from which an edition of the opera was made, a statement of the editorial procedure, and substantial and representative excerpts from the edition, which are intended to illuminate the discussion of the opera. It concludes with critical notes which document editorial corrections and other revisions.

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The author wishes to acknowledge the assistance of the British Library, which provided microfilm copies of two manuscripts used by the author in the preparation of the edition of Le Rivali Concordi.

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CHAPTER I

AGOSTINO STEFFANI'S CAREER AS OPERA COMPOSER

Introduction

Agostino Steffani (1654 - 1728) was a multi-faceted, very talented man who, though Italian-born, was active for most of his life in Germany. He was primarily a composer of vocal music, writing both sacred and secular works. He composed approximately 80 chamber duets for two voices and basso continuo which were highly regarded in their time, and wrote fourteen operas, five for Munich (1681-87), six for Hanover (1689-95), and three for Düsseldorf (1707-09), as well as a number of miscellaneous dramatic works. He also had a most successful career as a diplomat, which frequently took precedence over his musical career, and yet a third career in the Catholic Church.

In spite of his comparatively small operatic output, Steffani is considered to be an important figure in the development of the history of opera in northern Germany.[1] Colin Timms in particular has pointed out the importance especially of the six Hanover operas to German operatic history,[2] since they were translated into German by Gottlieb Fiedler[3] and performed in his translation (or occasionally in the original Italian) at various other German courts in the final decade of the seventeenth and early decades of the eighteenth centuries. Still, no study of these six operas has yet been undertaken. It is hoped that this brief study of one of them, Le Rivali Concordi (1692), will contribute some information about this important period of Steffani's operatic output.

Munich

Steffani's early operas were composed for the Catholic Bavarian court of Munich, ruled over at the time by the Elector Maximilian II Emanuel. The Elector created a new musical post, "Director of Chamber Music," especially for Steffani, effective 1 January 1681. On 12 and 13 February of that same year Steffani staged his first opera, Marco Aurelio. The libretto of this three-act opera was written by Ventura Terzago, Steffani's older brother, who was court poet at that time.

Diplomatic activities during the years 1682-84 occupied much of Steffani's time. In attempting to find a suitable wife for Maximilian II Emanuel, he travelled to Vienna, as well as to Hanover and Düsseldorf, the two courts in which he would later be employed. It was during these trips that Steffani first met Princess Sophie Charlotte of Hanover, daughter of Duke Ernst August, and later a student of Steffani, and Ortensio Mauro, Hanover court poet, who would later supply the librettos for Steffani's Hanover operas. Steffani composed no operas for Munich during these busy years.

Once the negotiations were completed, Steffani composed one opera per year in Munich. On 21 February 1685, his second opera, Solone (libretto by V. Terzago) was performed. In early January 1686, Servio Tullio (libretto by V. Terzago) was performed in celebration of the marriage of Maximilian II Emanuel to Maria Antonia, Archduchess of Austria, and daughter of Emperor Leopold I (the negotiations with which Steffani had previously been involved). On 18 January 1687, Alarico il Baltha cioè L'audace rè de' Gothi (libretto by Luigi Orlandi, the new court poet), was performed as part of the birthday celebrations of Electress Maria Antonia. Steffani's final opera composed for Munich was Niobe, regina di Tebe (libretto by L. Orlandi), performed on 5 January 1688. These operas betray some French influences (they open with Lullian overtures, for example) attributable perhaps to a trip Steffani made to Paris in 1678-79.[4]

Steffani's appointment in Munich ended amicably on 14 May 1688. He then travelled to Venice, where he had an opportunity to attend opera performances. By August of the same year, he was installed in Hanover as court conductor.

Hanover

Steffani composed his next operas for the Protestant court of Hanover. It was ruled over at that time by Duke Ernst August, who hired Steffani on the basis of his proven abilities as both opera composer and diplomat. Ernst August's magnificent 1300-seat opera house, the nuovo teatro, was brilliantly inaugurated on 30 January 1689 with Steffani's Henrico Leone, one of the few Steffani operas to be based on German history rather than mythology. (The subject for the opera was suggested by the Duchess Sophie.) The libretto for this opera, as for all of Steffani's Hanover operas, was by court poet Ortensio Mauro, whom Steffani had met in earlier diplomatic missions to Hanover.

Steffani next composed La Superbia d'Alessandro, a three-act opera with prologue, first produced in 1690, and again without the prologue in 1691 as Il Zelo di Leonato. Orlando Generoso was also produced in 1691, in December, and was repeated the following year.

Also in 1692, Steffani composed _Le Rivali Concordi_, the subject of this study. Scholars are not in agreement as to the date of the first performance. Alfred Loewenberg gives the date as 20 February 1692,[5] while Philip Keppler states that it was not performed until the following year on 10 and 21 February (Carnival). This opera was subsequently revised, and this "second edition" was performed in 1694.[6] Yet a third score of this opera, dated 1697, exists, although there is some doubt as to whether it was actually performed that year.[7]

Steffani's next opera, _La Libertà Contenta_ or _Alcibiade_ was performed on 3 and 6 February 1693. His final Hanover opera, _I Trionfi del Fato_ or _Le Glorie d'Enea_, was performed in December 1695. Herman Kretzschmar considers it to be especially remarkable for its accompanied recitatives and obbligato arias.[8]

The opera _Briseide_ (libretto by Conte Palmieri) was performed in Hanover during the Carnival of 1696. Long thought to have been by Steffani, the evidence strongly suggests that Pietro Torri, hired as _Kapellmeister_ for the year 1696, was the composer.[9] (In one extant score, for example, Torri is designated as the composer.) Steffani was living in Brussels for most of 1696,[10] engaged in negotiations involving Hanover's rise to Electorate; it therefore seems doubly unlikely that he was the composer of this opera.

Ernst August died on 23 January 1698, and was succeeded by his son, Georg Ludwig (later King George I of England). Georg Ludwig did not inherit his father's interest in opera, and consequently Steffani's duties until the end of his Hanover appointment were primarily diplomatic in nature. Shortly before Steffani's departure for

Düsseldorf in 1703, he was visited by Handel.[11] Steffani introduced him at court, thereby paving the way to some extent for Handel's later appointment as Kapellmeister in Hanover.

It is the Hanover operas that primarily created Steffani's reputation as an opera composer, and these six that have been credited with influencing Reinhard Keiser, Sigismund Kusser and Johann Christoph Pez. Table I (pp. 6-7) lists the performances in other cities in Germany.

Düsseldorf

Steffani arrived in the Catholic court of Düsseldorf sometime in the spring of 1703. The Elector Palatine Johann Wilhelm did not hire Steffani as Kapellmeister, but rather as a privy councillor and also as President of the Spiritual Council of the Palatinate. Steffani's musical activities, then, were clearly secondary to his diplomatic activities.

The first Steffani opera to be performed at Düsseldorf was Arminio (Carnival 1707). It is clear that Steffani could not devote much time to composing, because this opera was in large part a pasticcio of excerpts from some of his Munich and Hanover operas.[13] Steffani did compose some original arias for this opera, but he probably had one of his copyists or perhaps Kapellmeister Johann Hugo Wilderer prepare the compilation.

Early in 1709, Steffani's final year in Düsseldorf, two of his operas were performed. The first was Amor vien dal Destino (libretto by O. Mauro?), composed for, but never performed in, Ernst August's

Table I

Performances of Steffani's Hanover Operas in Other Cities[12]

Name of opera	Hamburg	Brunswick	Augsburg	Stuttgart
Henrico Leone	1696, as *Hertzog Heinrich der Löwe*	August 1697; revived in August 1699, with Italian arias borrowed from *Il Tassilone*, as well as other additions by G. Schurmann; 2 February 1716, as *Heinrich der Löwe* with some Italian arias; August 1729, as *Heinrich der Löwe*	1698, as *Hertzog Heinrich der Löwe*	11 October 1701, as *Mechthilde*
La Superbia d'Alessandro	1695, as *Der hochmüthige Alexander* 1726; with arias by Handel added	August 1699, as *Der hochmüthige Alexander*		18 September 1700, as *Der hochmüthige Alexander*
Orlando Generoso	January 1696, as *Der grossmüthige Roland*; revived 1707; 29 January 1720 with revisions, as *Der rasende Roland*; many subsequent performances in following two years	August 1697; in German; February 1698, in Italian		

Table I (continued)

Name of opera	Hamburg	Brunswick	Augsburg	Stuttgart
Le Rivali Concordi	1698, as *Die vereinigten Mit-Buhler oder Die siegende Atalanta*			probably 18 September 1699, as *Le Rivali Concordi oder die versöhnten Nebenbuhler*, to celebrate the birthday of Herzog Eberhard Ludwig
La Libertà Contenta	1697, as *Der in seiner Freyheit vernügte Alcibiades*	February 1700		28 April 1699, with a prologue added (by Kusser?); 28 April 1701
I Trionfi del Fato or *Le Glorie d'Enea*	25 November 1699, as *Il Triumfo del Fato oder Das maechtige Geschick bei Lavinia und Dido*, for the namesday of Kaiser Leopold I	February 1716, in Italian, as *Enea in Italia*		

nuovo teatro, possibly for the year 1694.[14] Steffani took advantage of the opportunity to have it staged in Düsseldorf. The second opera was Il Tassilone (libretto by Stefano Benedetto Pallavicino), a five-act opera performed soon after Amor, probably on 17 January. It was written to celebrate an important diplomatic and political victory of Elector Johann Wilhelm (a victory due in large part to Steffani's talents and efforts in this area.) Paul Henry Lang has questioned the authorship of Il Tassilone, partly because Steffani was occupied with diplomatic activities, and partly because of what he has called "poor melodic design."[15] This has led Lang to speculate that Gregorio Piva, one of his copyists, was the composer. However, as Sir John Hawkins pointed out, although Piva was a living person, Steffani used his name as a pseudonym, since he considered that composing opera was not altogether in line with his important diplomatic activities and Church positions.[16] Colin Timms laid the controversy to rest when he noticed that Piva, in other words, Steffani, was named as the composer on the title page of Il Tassilone's harpsichord part.[17]

Only one of Steffani's three "Düsseldorf" operas, Il Tassilone, was expressly composed for that city. It was to be Steffani's last opera. He left Düsseldorf in 1709 to pursue a very different kind of career.

After Düsseldorf

Steffani's career in the Catholic Church began in Munich in 1680 when he was ordained a priest, and was fueled by his ambitions to rise in the ranks of the Church. In September 1706, he was named Bishop of

Spiga, and in his zeal to become a cardinal, tried to convert a number of German princes, and apparently even the King of Prussia, to Catholicism. He was unsuccessful on all counts, and instead of becoming a cardinal, left Düsseldorf to become Apostolic Vicar for northern Germany. This position left him virtually no time for either music or for diplomacy. It was not until several years before his death that Steffani began composing again. This sudden activity was connected with his having been unanimously elected President of the newly-formed London Academy of Vocal Music on 1 June 1727.[18] He composed a number of works for the Academy, including a Stabat Mater.

Notes

1 See Donald Jay Grout, A Short History of Opera (New York: Columbia University Press, 1965), p. 105, Paul Henry Lang, Music in Western Civilization (New York: W.W. Norton, 1941), p. 462, and Alfred Einstein, "Agostino Steffani," in Essays in Music, ed. by Alfred Einstein (New York: Norton, 1956), p. 179.

2 Colin Timms, "Steffani, Agostino," The New Grove, Vol. XVIII, p. 96.

3 Hugo Riemann, "Bibliographie der in Handschriften und Drucke nachweisbaren 18 Bühnenwerke von Agostino Steffani," in Denkmäler der Tonkunst in Bayern, Vol. XXI, p. viii.

4 Einstein, "Agostino Steffani," p. 176.

5 Alfred Loewenberg, Annals of Opera 1597-1940 (Totowa, N.J.: Rowman and Littlefield, 1978), col. 90.

6 Philip Keppler, "Agostino Steffani's Hannover Operas and a Rediscovered Catalogue," in Studies in Music History: Essays for Oliver Strunk, ed. by Harold S. Powers (Princeton: Princeton University Press, 1968), p. 347.

7 Ibid., p. 348.

8 Herman Kretzschmar, Geschichte der Oper (Leipzig: Breitkopf & Härtel, 1919; reprint ed., Wiesbaden: Sändig, 1970), p. 147.

9 Keppler, pp. 348-49.

10 Timms, pp. 93-95.

11 Idem, "Handel and Steffani. A new Handel Signature," Musical Times, CXIV (April 1973), p. 375.

12 Information in this table is compiled from Riemann, already cited above, from Loewenberg, also cited above, as well as from Paul Alfred Merbach, "Das Repertoire der Hamburger Oper von 1718 bis 1750," Archiv für Musikwissenschaft, VI (1924), pp. 356-59.

13 Gerhard Croll, "Zur Chronologie der 'Düsseldorfer' Opern Agostino Steffanis," in Festschrift Karl Gustav Fellerer (Regensburg: Bosse, 1962), pp. 83-85.

14 Ibid., pp. 82-83.

15 Paul Henry Lang, "Tassilone," Musical Quarterly, XLV (1959), p. 414.

16 Sir John Hawkins, "Life of Signor Steffani, a Celebrated Musician," Gentleman's Magazine, (Nov. 1761), p. 491.

17 See Colin R. Timms, "The chamber duets of Agostino Steffani (1654-1728), with transcriptions and catalogue." Ph.D. dissertation, University of London, 1976, pp. 59ff. Further evidence of Steffani's use of Gregorio Piva's name as a pseudonym appears in the minutes of the 1 June 1727 meeting of the Academy of Vocal Music. See Idem, "Steffani and the Academy of Ancient Music," Musical Times, CXIX (1978), p. 127.

18 Ibid.

CHAPTER II

DRAMATIC CONVENTION IN *LE RIVALI CONCORDI* (1692)

Introduction

In order to understand the place that Ortensio Mauro's libretto for *Le Rivali Concordi* occupies in the history of libretto writing, it is perhaps appropriate first to briefly examine the characteristics of the opera libretto in the second half of the seventeenth century.

The librettist of approximately the third quarter of the seventeenth century took as the starting point for his book an incident or incidents from mythology (less frequently from history), which he could then embellish at will. As he was primarily concerned with astonishing and overwhelming the audience, he created a complicated plot involving a large number (up to twenty) of serious and comic characters, as well as deities. He introduced two or more strong and conflicting love interests into the plot, which provided the composer with ample opportunity to write music depicting the intense and fluctuating emotional states of his characters. He frequently made use of stock characters, such as the old nurse, the stuttering servant, the tyrant, the hero. He also employed stock scenes, such as slumber and letter-reading scenes, and had one or more of his characters "change their sex" through disguise, resulting in mistaken identities and further plot complications.[1] He designed his plot so as to allow the engineer much opportunity to dazzle the audience with his stage machines. (Understandably, he rarely created a logically cohesive product!) He resolved all the conflicts of the story with a *lieto fine* (happy ending).

The librettist included in his book a section called "argomento", in which he chronicled the events leading up to Act I, and divided the book into three or five acts, containing a total of up to sixty 60 scenes (with the scene divisions coming at random.) He wrote recitative texts in seven- and eleven-syllable blank verse and aria texts in rhyming stanzas. (The aria stanzas were identified in the libretto by being set in from the left margin.[2]) He wrote up to eighty aria texts which he placed anywhere in a scene he deemed appropriate,[3] but would try to include both aria (or some other lyric number such as a duet) and recitative in each scene.

Opera audiences in the final decade or so of the seventeenth century were more interested in the singers' powers of vocal display as exhibted in the arias, than in endless spectacle and an intricate plot.[4] Accordingly, the librettist simplified his book by reducing the number of characters to a maximum of ten (usually by excluding superfluous comic characters and deities), and provided the engineer with fewer but more dramatically motivated opportunities for introducing his machines. He changed scenes more consistently at characters' entrances and exits, frequently positioning the arias just before a singer's exit. These changes also resulted from librettists seeking to improve the literary quality of their product. The Arcadian Academy, formed in 1690 in Rome, which had as its mission the reform of the opera libretto,[5] was very successful in purging the libretto of its confusions and excesses. Even so, the Italian opera libretto was not yet the rigid, highly formalized product that became prevalent after 1720 or so as a result of the Arcadian reforms. By then, each singer in a male/female pair was allotted the same or almost the same number of arias, with fewer arias given to the less important characters. In addition, no character was allowed to sing a second aria in an act until all the other principals had sung their first.[6]

Le Rivali Concordi

Ortensio Mauro (1633-?), court poet at Hanover and the librettist of Le Rivali Concordi, took as the starting point of his "dramma" the Greek myth of the Calydonian boar. In this myth,[7] Artemis (referred to in this libretto by her Italic name, Diana), upset at having been forgotten by the Calydonians at a sacrifice, revenged herself on them by sending a monstrous boar, which subsequently destroyed the crops and killed many people. A hunt for the boar took place, during which Meleagro, son of the Calydonian King, fell in love with Atalanta, a virgin huntress.

Mauro created six principal characters, three minor characters, and five unimportant deities, all serious characters. He designated Meleagro as King of Calydon. To the love interest from the myth, Mauro added two more: Teseo and Giasone, the remaining principal male characters, both married, also fall in love with Atalanta. This plot situation produces strong emotions of jealousy and rivalry among the principal male characters (hence "rivali" in the title), as well as a sense of betrayal, rage and revenge in the wives Arianna and Medea. Mauro included one stock situation, the "change of sex" through disguise: Arianna impersonates her brother Arsindo, the better to keep an eye on her straying husband (Meleagro, thinking her a man, believes

Atalanta has yet another suitor).

The plot provided ample opportunity for the engineer to dazzle the audience with his machines. The first three scenes of Act I, which include the offended Diana and the other three deities, are a kind of prologue assimilated into the body of the opera. Though superfluous to the plot, this "prologue" created opportunities for machines including a chariot pulled by two white stags, an earthquake, a chariot pulled by two lions, and another pulled by four horses. Medea's entrance, which created the opportunity to introduce a chariot pulled by two fire-breathing dragons, was employed by Mauro to spectacularly open Act II. Later in the act when Medea asks the forces of darkness to foil Giasone's plans to abduct Atalanta, they comply by sending a monster. The obligatory lieto fine, too, was staged in spectacular style. A dark cloud, appearing amid thunder and lightning, opened to reveal Giove and the six principals; they flew to earth, and danced to celebrate the happy resolution of the conflicts.

Mauro included an argument and an Einhalt in his libretto (in other words, the "argomento" was in French and German, rather than in Italian). He cast his story in three acts, Acts I, II, and III containing fifteen, eighteen, and fifteen scenes respectively (which required nine changes of set), and most frequently changed scenes at characters' exits and entrances. He wrote recitatives primarily in seven- and eleven-syllable blank verse, and his arias and ensembles in a poetic meter. He wrote forty-eight very short arias,[8] whose texts were set in from the left margin to identify them and which varied in their placement within scenes: eight occurred at the beginnings of scenes, ten at some point in the middle, and thirty at the ends of scenes. Only seventeen of these thirty were exit arias. An additional nine scenes concluded with an ensemble (duet or larger), five of which involved exits of all the participants (six, if one counts the final chorus). Forty-one of forty-eight scenes included one or more arias, five included other lyric numbers, and two consisted only of recitative.

Some idea of the relative importance and weight of each character can be ascertained by examining the number of arias and ensembles allotted to each. Table II (p. 17) shows the distribution of these musical numbers among the singing roles.

Mauro, in many ways, created a typical late seventeenth-century opera libretto. In keeping with the trend towards plot simplification, he focused attention on the important characters and further simplified the plot by having all three principal males love the same woman. The appearance of deities is very unusual at this late date, but they are not allowed to intrude into the plot since they are restricted to the "prologue" and the final ballet. Similarly, the lavish use of machines in this opera (only some of which have been mentioned) is more typical in operas composed between 1650 and 1675 than in those in the 1690's. As a rule they add little to the plot, but are certainly appropriate visually and conceptually in the lavish beautiful nuovo teatro, which was itself a kind of spectacle at the Hanover court.

As can be expected, none of the early eighteenth-century opera conventions can be said to operate here. Although arias are frequently positioned at the ends of scenes, and although a number of these are exit arias, one cannot say that an exit aria convention is in operation. Similarly, although the arias and ensembles are distributed among the characters in approximately the same way as would be done in

Table II

Aria and Ensemble Distribution

	Arias	Da Capo[9]	Duets	Da Capo	Trios	Coros	TOTALS
Atalanta	9	3	4	0	0	2	15
Meleagro	11	8	3	0	1	2	17
Arianna	7	3	2	0	0	2	11
Teseo	6	2	4	0	1	3	14
Medea	5	1	0	0	0	2	7
Giasone	7	2	3	0	1	3	14
Acaste	2	0	1	0	0	1	4
Linceo	2	1	1	0	0	1	4
Niso	1	0	0	0	0	0	1
Diana	3	1	0	0	0	0	3
Cibele	1	0	1	1	1	0	3
Nettuno	0	0	1	1	1	0	2
Apollo	1	1	0	0	0	1	2

the early eighteenth-century, this is still not as rigidly approached here. (It would be unlikely in the eighteenth century, for example, that Teseo, who is in the second most important pair, would have fewer arias than Giasone, who is in the third.) There is, similarly, no rigid convention requiring each character to sing one aria per act before any other sings a second. (In Act I, for example, both Meleagro and Atalanta each sing a second aria before Giasone has sung his first. Medea does not even appear until the opening of Act II.)

Notes

1 Patrick J. Smith, The Tenth Muse; a Historical Study of the Opera Libretto (New York: Schirmer Books, 1970), p. 19-21.

2 Michael F. Robinson, Naples and Neapolitan Opera (Oxford: Clarendon Press, 1972), p. 49.

3 Edward Downes, "The Operas of Johann Christian Bach as a Reflection of the Dominant Trends in Opera Seria 1750-1780." Ph.D. dissertation, Harvard University, 1958, p. 47.

4 Smith, p. 27.

5 Nathaniel Burt, "Opera in Arcadia," Musical Quarterly, XLI/2 (April 1955), p. 152.

6 For a more detailed discussion of the many characteristics of the fully reformed opera libretto, see Downes, pp. 51-60.

7 Edward Tripp, The Meridian Handbook of Classical Mythology (New York: The New American Library, 1970), p. 369.

8 The term "aria" refers to both solo arias and ensemble arias involving two or three singers who do not sing simultaneously (aria a 2 voci, aria a 3 voci).

9 Numbers in boith da capo columns are included in the "arias" and "duets" columns. (In other words, Atalanta sings nine arias, three of which are in da capo form; she participates in four duets, none of which are in da capo form).

CHAPTER III

MUSICAL STYLE IN LE RIVALI CONCORDI (1692)

Instrumentation

The Hanover Court Orchestra

When Duke Ernst August came to power on 18 December 1679, he reorganized the court chapel, as other rulers before him had done. He dismissed almost all of the musicians, and proceeded to hire French instrumentalists. They included the concertmaster Jean Baptiste Farinelli, a violin virtuoso who, in spite of his last name, was French, three French oboists, as well as six other French musicians who were previously in Ernst August's employ at Iburg bei Osnabrück.[1] Although there were occasional changes in personnel throughout Ernst August's reign, the orchestra remained primarily French. In addition, eight trumpeters, two kettledrummers, and at least two oboists from the regimental band were available for orchestral duty. (It became necessary to utilize the regimental band's oboe players for the inaguration of the nuovo teatro in 1689, for example, as the three orchestral oboists had disappeared some time previously).

Le Rivali Concordi

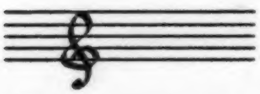
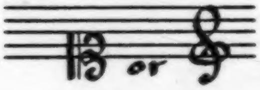
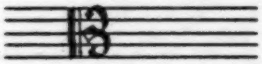
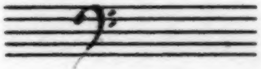
The Le Rivali Concordi MSS contain very few indications for instruments throughout the score, and certainly do not contain a convenient listing of all the instruments required for the performance. Nevertheless, by compiling a list of instruments referred to in the score, one can arrive at a reasonably complete idea of the instrumentation. The instruments referred to by name are: fleuste (or fleute), hautbois, basson, violon, and basse de viole, (recorder,[2] oboe, bassoon, violin, and bass viol). The names of the instruments (and dynamic markings) were provided in French, since the musicians were French. The parts for the first violins, recorders, and oboes were written in the the French violin clef (G clef on the lowest line of the staff). The parts for the second violins, recorders, and oboes were written in the soprano clef (C clef on the lowest line of the staff) for tutti passages, and in the French violin clef for solos. The bass viol, bassoon, and continuo parts were written in the bass clef. The third staff received no instrumental designation. It is safe to assume that this was a viola part because viols other than the bass were rarely used so late in the century, because it was written in the alto clef, and because at that time the Hanover chapel included one Johann Anton Koberg, court organist and viola player.[3]

Other references to instruments occur in the libretto. The heading to Act I, scene viii reads "Strepiti di Cacciatori e di Corni, etc."[4] In this scene, which involves the Calidonian boar hunt, court horn players certainly could have played the upper three instrumental parts, which restrict themselves to the G major triad. The heading to Act III, scene x reads ". . . marciano à suon di tamburi, e piferi per la piazza."[5] The word piferi normally referred to shawms; here their parts were played by oboes, as indicated in the autograph. Tamburi were side drums, whose parts could have been improvised.

Steffani used a maximum of four instrumentral staves in his autograph as Table III shows:

Table III

Instrument Distribution

Clef	Instruments
	violin I, recorder I, oboe I
	violin II, recorder II, oboe II, tutti or solo
	viola
	bass viol, bassoon, continuo

This arrangement sufficed for all possible instrumental combinations, from instrumental solos, to tutti passages where winds doubled the strings, to concertato textures with tutti/solo alternation. Ideally, there would have been two instrumentalists for each violin and wind part; but if the inaugural performance in the nuovo teatro is any indication (if not for the regimental band players, the orchestra would have numbered five men[6]), there may well have been only one instrumentalist per part.

This instrumentation for the most part was not atypical of late seventeenth-century opera scores.[7] While parts for three and five string parts did occur in some of these scores, four parts were more common. (The bass viol, which was the preferred bass string instrument in both France and England, is to be expected in this score, since the orchestra was French). Not all of these scores contained parts for recorders and oboes, since the constitution of orchestras varied from place to place, but when they did, these instruments occurred in pairs, as found in this opera (and were often performed by more than one player per part). In those orchestras which contained a bassoonist, he would usually play the continuo line (rarely, an independent part). Some late seventeenth-century opera scores contained parts for trumpets and kettledrums, which would play in scenes of a military character, but their absence was not considered unusual. Horns appeared rarely in orchestral scores before the eighteenth century, however;[8] their use here is called for by the hunt; their use would have been confined to Act I, scene viii (No. 22).

Orchestration

Just as the instrumentation of Le Rivali Concordi is typical in several ways for the late seventeenth century, so too is the scoring. (Table IV on p. 23 charts the statistics on scoring for each category of musical number). All of the recitatives are accompanied by basso continuo. This was the usual accompaniment for recitatives in the seventeenth century, the full orchestra being reserved for the accompaniment of extremely dramatic moments. Arias and duets in the

Table IV

Le Rivali Concordi Scoring Statistics[9]

		basso continuo	basso continuo & 1 obbligato instrument	basso continuo & 2 obbligato instruments	reduced orchestra	full orchestra	Totals
recitatives		56					56
arias	without ritornellos	29	3	5	1	10	48
	with ritornellos	20	2	4	1	21	48
duets	without ritornellos	6			2	2	10
	with ritornellos	4			2	4	10
trios						2	2
coros						3	3
independent instrumental numbers					1	5	6
Totals	without ritornellos	35	3	5	4	22	69
	with ritornellos	24	2	4	4	35	69

late seventeenth century, on the other hand, were accompanied in a great variety of ways: by basso continuo with perhaps an introductory or concluding ritornello for full orchestra throughout. In this opera, especially if one treats their associated ritornellos as part of them, arias and duet favor accompaniment by either basso continuo or full orchestra. In addition, a low but nevertheless significant proportion of the arias are accompanied by obbligato instruments with basso continuo (with woodwind obbligatos strongly favored). The trios and coros in this opera are accompanied by full orchestra; in other scores they might also have been accompanied by four-part strings. The independent instrumental numbers, usually scored in the late seventeenth century for strings or full orchestra, are scored in this opera for full orchestra, with one exception: No. 107, designated "Retraite--pour les hautbois qui sons sur la scene," is scored for a trio of two oboes and bassoon.

Only once in this opera, in the duet, "Ne l'anime amanti" (No. 93), does Steffani indicate that woodwinds are to double strings.[10] Nevertheless, given the scarcity of scoring indications in the opera and the fact that such doublings were common practice in the late seventeenth and early eighteenth centuries, and thereby did not need to be indicated,[11] it is reasonable to assume that such a doubling was the rule in this opera. The string parts in this opera are generally not technically difficult; they would have presented no problems to woodwind players.

The presence of trio sonata scoring involving two oboes and bassoon has already been noted in reference to the "Retraite" (No. 107). Such a trio was often used by composers in the seventeenth century to provide a contrast in timbre and texture to the full orchestra; Steffani frequently employed such a group in other musical numbers in this opera. In the opening ritornello of the area "A che serve" (No. 57), for example, a concertino of these same instruments is in dialogue with the orchestral tutti. Balanced contrast is created by giving each separate sonority equal time. One bar of concertino is answered by one bar of tutti, then three bars of concertino are answered by three bars of tutti. In the duet "Finisce in contento" (No. 77), oboes and bassoon alternate with another trio group of two voices and basso continuo, and an orchestral tutti without the voices. In the duet "Arianna è di Teseo" (No. 118), a different instrumental trio is associated with each singer: two violins and bass viol accompany Arianna during her solo section, while two oboes and bassoon accompany Teseo during his. When the singers finally join in a true duet, their separate trio groups also combine. In the final chorus, "Timori, ruine" (No. 124), these same trio groupings are used as concertinos in a full orchestral setting. Oboes and bassoon accompany Arianna and Teseo, violins and bass viol accompany Medea and Giasone, and the full orchestral tutti accompanies both Atalanta and Meleagro, as well as all three couples in the final bars.

Steffani uses a similar arrangement with two recorders and basso continuo. The _da capo_ aria "Occhi miei" (No. 47), is accompanied throughout its "A" section by this grouping. (The "B" section is accompanied by basso continuo). In the _aria a 2 voci_ "Che feci ahi misero" (No. 120), the orchestration underscores the dramatic opposition between Niso, accompanied by two recorders and basso continuo, and his mother, Medea, accompanied by full orchestra. (Medea is threatening Giasone with Niso's death, and Niso is extremely frightened). In the aria "Sol à me risponder tocca" (No. 87), the recorders and basso continuo constitute one of two concertino groups which contrast with the orchestral tutti.

In addition to using paired oboes, recorders, or violins for the upper two parts of a trio sonata scoring, Steffani occasionally uses two dissimilar instruments. The "A" section of the da capo aria "Atalanta, dove sei?" (No. 59), for example, is accompanied by a trio consisting of recorder, violin, and basso continuo.

Steffani prefers the oboe and bassoon trio to any other, utilizing it in both instrumental and vocal numbers, while the recorder trio and violin trio are heard only in vocal numbers. The violin trio occurs infrequently; it seems that Steffani uses it to either contrast or blend with one of the other trio groups.

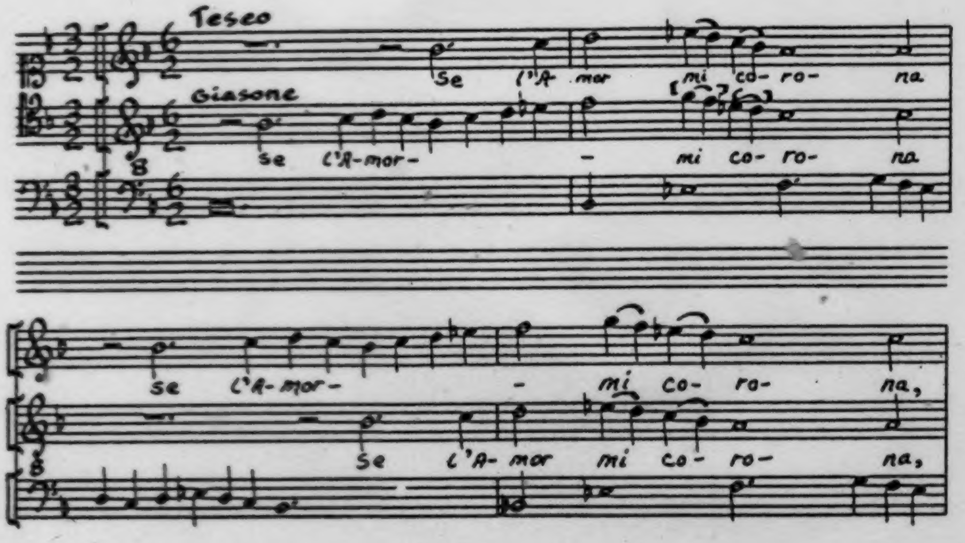
Steffani, like Purcell and Scarlatti, accompanied some of his arias with solo instruments and basso continuo. The aria "Che folgori il cielo" (No. 13) is accompanied by bass viol obbligato and basso continuo; the viol part is quite virtuosic in the "B" section of the aria, requiring the player to execute several quick runs. The aria "Serpi di gelosia" (No. 72) is accompanied by bassoon obbligato and continuo. The bassoon part is quite active,[26] though not to the same extent as the viol solo in No. 13. The aria "Deh tornate" (No. 73), accompanied by violin obbligato and basso continuo, the violin echoes Giasone's coloratura, producing the most virtuosic solo instrumental writing in this opera.

Texture

By far the greatest proportion of operatic music in the final quarter of the late seventeenth century was written in a contrapuntal texture in which the melodic motion of the orchestral lines was an important feature.[12] This is certainly true of Le Rivali Concordi.

"Se l'mor mi corona" (No. 99), a brief eleven-bar duet for Giasone and Teseo accompanied by basso continuo, provides an excellent example of two of Steffani's approaches to contrapuntal writing. One approach is seen in the opening, (Example 1), in which there is a brief point of imitation between the vocal parts, involving the opening three pitches; this suggestion of a contrapuntal texture gives way in bar 2 to a string of parallel sixths between the voices--a harmonically thickened unison.[13] The contrapuntal aspect of the passage is maintained by the basso continuo: while it does not imitate the melodic line of the opening, it does retain much of the rhythm.

Example 1. Steffani, Le Rivali Concordi, "Se l'amor mi corona" (No. 99), bars 1-4

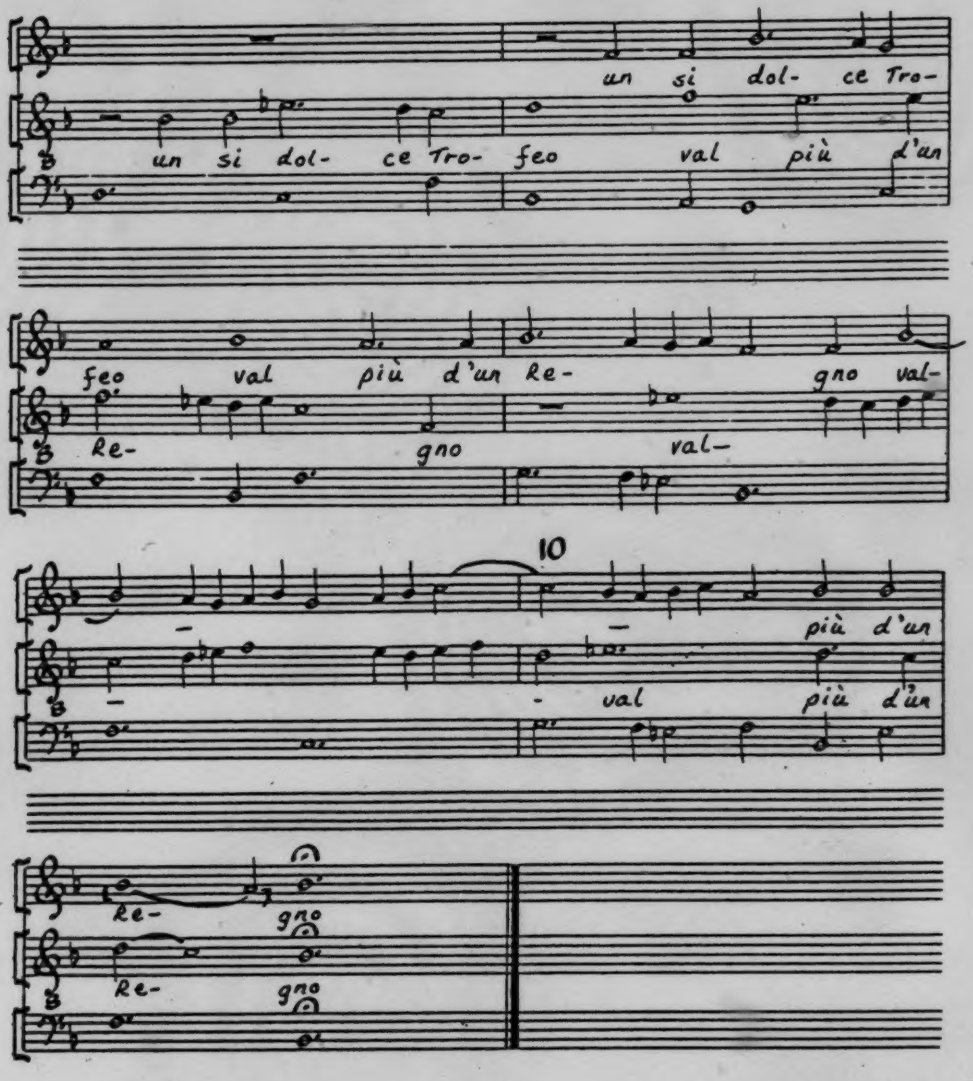

Teseo
Se l'A- mor mi co- ro- na
Giasone
se l'A-mor- - mi co- ro- na
se l'A-mor- - mi co- ro- na,
Se l'A- mor mi co- ro- na,

Another approach Steffani's takes to contrapuntal writing is seen in the remainder of the duet (Example 2, p. 29). The second melodic phrase is sung by Giasone in bars 5^1-7^2 [14] and is closely imitated by Teseo a twelfth higher at the bar. Before Teseo has completed the imitation, Giasone has begun the final melodic phrase in bar 8^1; Teseo imitates it again a twelfth higher, but within a shorter time span at the half-bar. The imitation is maintained until just before the final cadence. A third approach Steffani takes to contrapuntal writing is to avoid imitation altogether, as in the *aria a 3 voci* "Soffri spera" (No. 75) (see Appendix B).

Although one normally does not see contrapuntal writing in a recitative, Steffani occasionally makes use of it in the *arioso* portion of his recitatives. In "Son avvezza ai martir" (No. 83), for example, the basso continuo imitates the vocal line until the third bar. Although the imitation ceases, the continuo line remains melodically and rhythmically active and distinct from Arianna's line. In bar 6, in which Arianna's vocal part becomes florid, the basso continuo is not made to compete with her, but provides a discreet accompaniment.

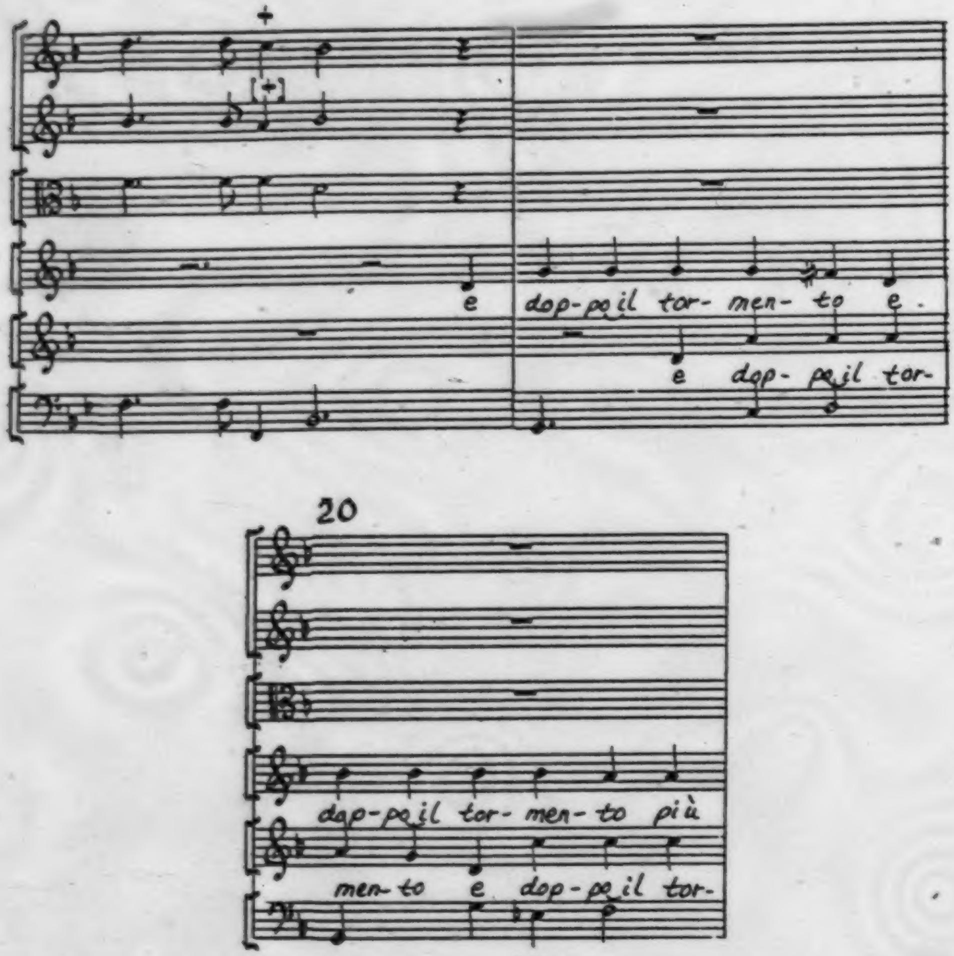
Steffani wrote some musical numbers in a homophonic texture. The *aria a 2 voci* "Bellezza tiranna" (No. 34), for example, opens with a statement of the motto by Teseo, accompanied by the basso continuo; it is then restated in the first instrumental part, with the rest of the orchestra assuming an accompanying role. Once the aria proper begins in bar 3, the orchestra plays punctuating chords while Teseo sings, while Atalanta is accompanied by the basso continuo. (Additional examples of homophonic writing in a chordal style can be seen in the "Marche" (No. 106) and the "Retraite" (No. 107) both in Appendix B).

Example 2. Steffani, Le Rivali Concordi, "Se l'amor mi corona" (No. 99), bars 5-11


un si dol- ce Tro-
B un si dol- ce Tro- feo val più d'un
feo val più d'un Re- gno val-
B Re- gno val-
10
più d'un
val più d'un
Re- gno
B Re- gno

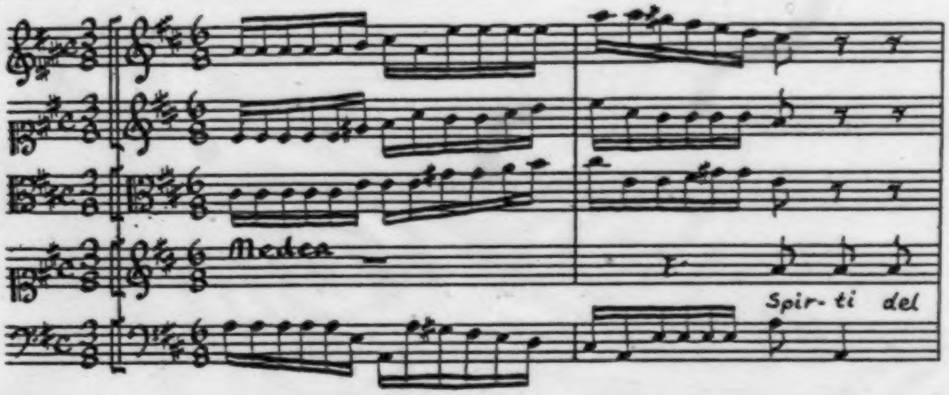
An example of a combination of imitative and non-imitative contrapuntal writing and homophonic texture can be seen in "Finisce in contento" (No. 77), a duet for Atalanta and Arianna accompanied by full orchestra which features a trio group of two oboes and bassoon. Steffani has three contrasting bodies of sonority in this number (voices with basso continuo, solo oboes with bassoon, and full orchestra without the voices) which alternate with one another, creating an antiphonal effect. Thematic material is presented first by the voices, and subsequently restated (sometimes partially, sometimes completely) by one of the other groups; (the exception occurs in bars 1-8, in which both the oboe trio and the tutti restate the opening material). The sections written in imitative counterpoint exhibit a variety of contrapuntal techniques. Strict imitation occurs at the unison in bars $1\text{-}4^{1}$ and at the fifth below in bars $14^{1}\text{-}16^{2}$. At other times the second voice imitates the first at the unison, but alters crucial intervals, creating a more individual response to the first voice: in bars $8^{2}\text{-}11^{1}$, the rising minor sixths in Atalanta's part are answered by rising minor sevenths in Arianna's, and in bars $18^{2}\text{-}21^{2}$, Atalanta's rising fourth and fifth are answered by Arianna's rising fifth and sixth, respectively (See Example 3, p.31). The non-imitative contrapuntal passages involving voices and basso continuo or oboes and bassoon generally consist of a melody in one voice or instrument doubled in thirds by the other, with the continuo or bassoon, as the case may be, providing a counterpoint to them. The tutti passages are predominantly homophonic.

Example 3.
Steffani, Le Rivali Concordi, "Finisce in contento" (No. 77), bars 18-20


+
[+]
e
dop-po il tor- men- to e.
e dop- po il tor-
20
dop-po il tor- men- to più
men- to e dop-po il tor-

"Spirti del Tartaro" (No. 65) is an aria for Medea accompanied by full orchestra in which Steffani introduces a homophonic texture based on reiterated agitated sixteenth notes (Example 4, p. 32). This is an example of an approach to homophonic writing that composers were experimenting with in the late seventeenth century--one that utilized repeated notes or figures.[15] (Additional examples of this newer homophonic writing can be seen in the "B" section of "Atalanta, dove sei?" (No. 59) and the "A" section of "Un bel sen" (No. 95), both in Appendix B).

Example 4. Steffani, Le Rivali Concordi, "Spirti del Tartaro" (No. 65), bars 1-2



The majority of the non-recitative items in this opera are written in a contrapuntal texture. Thirty-eight of forty-eight arias, fourteen of fifteen ensembles (duets, trios, coros), and three of six instrumental numbers are written in a predominantly contrapuntal texture. Imitative passages, usually confined to pairs of vocal or instrumental parts (not the continuo, as a rule) occur in twenty-one of the arias; only seven of these can be said to be written primarily in imitative counterpoint, however. All of the contrapuntal ensembles contain imitation to some degree; seven of these are predominantly imitative. Although the opening of the second section of the Sinfonia begins imitatively, one cannot say that most of it, or any of the other contrapuntal instrumental numbers are predominantly imitative.

Arias

One of the important developments in opera in the second half of the seventeenth century was the decisive differentiation between aria and recitative as regards style and function. It began in the works of Cavalli, occurred to an even greater extent in the works of Cesti, and was complete by the end of the century. The arias emerged as the musically more important numbers, charged with conveying the emotions and passions of the characters, while the recitatives primarily functioned in quickly advancing the action. As the arias increased in musical importance, so too they increased in length.[16] (They often contained a motto beginning). While the majority of them were solos, in the works of some Italian composers, among them Scarlatti and Steffani, they were occasionally written for as many as seven singers,[17] each of whom sang in turn rather than in ensemble fashion. (Such arias are referred to in this study as ensemble arias).

The separation of recitative and aria is complete in *Le Rivali Concordi*, with the arias being by far more important musically than the recitatives. Only in two instances does recitative "intrude" into the aria. In the *da capo* aria "Atalanta, dove sei?" (No. 59), a brief two-bar recitative for another character is interpolated at the end of section "B". In the *da capo* aria "Che misero stato" (No. 101), recitative constitutes the entire "B" section. The arias range in length from 14 to 97 bars, with the average length less than 40 bars. Although several of them are fairly long, they are still conservative in length, in comparison with the more extensive eighteenth-century *da capo* arias. Like Scarlatti, Steffani wrote a number of ensemble arias in this opera--five for two singers (the *arie a 2 voci*), and one for three singers (the _aria a 3 voci_). (See Nos. 34, 109, 120, and 75 in Appendix B). Like many late seventeenth-century opera composers, he frequently used a motto beginning (in 22 of 48 arias).

In the early seventeenth century, due to the questionable moral character of many female theatrical performers, the Roman Catholic Church banned them from the stage; instead, _castrati_ were employed to sing the female roles in opera in many cities. Composers took increasing advantage of the availability of these powerful, agile and well-trained soprano voices, frequently writing the male parts in their operas for them as well.[18] (In the Vatican Chapel, after 1687, _castrati_ were also used to sing contralto parts. It is quite possible that this was also the case in opera). Due to the popularity of the _castrato_ soprano voice with composers and audiences, most vocal parts in seventeenth and early eighteenth century operas were soprano parts, with fewer alto parts, infrequent tenor parts, and rare bass parts. (Towards the end of the seventeenth century, particularly in cities not under control of the Roman Catholic Church, women too, sang soprano roles though there were as likely to sing male as female soprano roles. Composers (Cesti and Scarlatti, for example) wrote increasingly more virtuosic arias that exploited the castrati's apparently unlimited technical ability.

From cast lists available for a number of Hanover opera productions, one can see that women did perform on stage in the _nuovo teatro_.[19] If one assumes that the ideal situation existed--that the women sang the female soprano roles, and the _castrati_ sang the male soprano and alto roles, then this opera would require five female singers, all sopranos, and five _castrati_ (four sopranos and one alto), and one tenor and two baritones. (It is of course entirely possible that women sang some of the male soprano roles, and that castrati sang some of the female roles). Table V (p. 35) shows the distribution of voices among the singing roles. Of thirteen singing roles, nine are for sopranos, one each for alto and tenor, and two for baritones, both minor characters.

Table V

Voices Required in Le Rivali Concordi

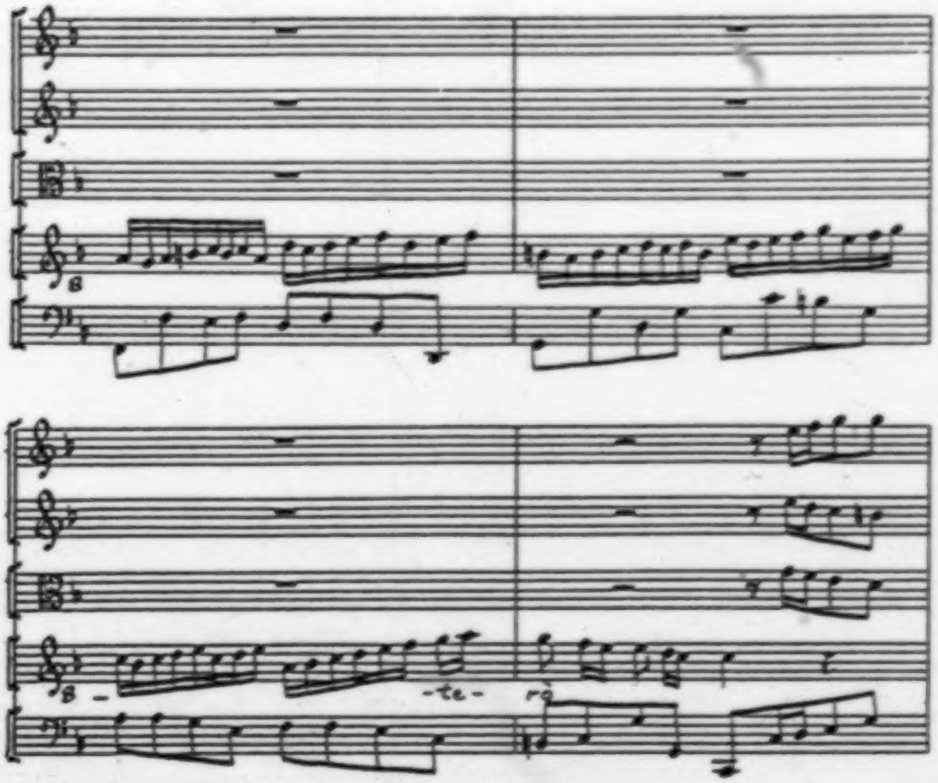
Atalanta	soprano
Meleagro	soprano
Arianna	soprano
Teseo	soprano
Medea	soprano
Giasone	tenor
Acaste	alto
Linceo	baritone
Niso	soprano
Diana	soprano
Cibele	soprano
Nettuno	baritone
Apollo	soprano

As Sir John Hawkins pointed out, Steffani writes out or otherwise indicates (+) all the ornamentation needed[20] (a French trait[21] of his music). The MS is therefore a reliable indicator of the degree of coloratura that Steffani desired. While the arias of this opera do no generally contain the high degree of coloratura demanded in Italian operas written for public, as opposed to court, consumption, some are nevertheless quite virtuosic. Section "B" of "Atalanta, dove sei?" (No. 59) requires the singer to perform a substantial amount of coloratura, and also includes triadic leaps; these two technical challenges are juxtaposed in such a way that the singer must switch back and forth from one to the other. "Deh tornate" (No. 73) and "Un bel sen" (No. 95) are remarkable for their extensive coloratura writing. The longest coloratura passage that Steffani wrote in "Deh tornate" lasts eighty-four notes, while in "Un bel sen" the longest (but not by any means the only) passage of coloratura encompasses one-hundred-and-seven notes! The extremely virtuosic vocal writing in these arias is all the more remarkable when one notices that they are not written for a castrato voice, as one might well expect, but for a tenor.

Steffani generally took care that even in quite virtuosic passages, singers were generally not asked to negotiate extreme ranges very quickly, either in leaps or runs. This is exemplified in the excerpt from the aria "Un bel sen" (No. 95), (Example 5, p. 37), a coloratura passage, while requiring an excellent vocal technique, only spans the range of a ninth. In addition, Steffani gives the singer three bars in which to sing from the G in bar 16 to the high A in bar 18: he reaches only as far as high F in bar 16, allowing the voice to drop to B in bar 17, and works up sequentially to high G, finally arriving at high A in bar 18. The melody falls quickly to a more comfortable register and cadencing, gives the singer time to breathe before the next section of coloratura in bar 23.

Some in this opera contain no coloratura. These are usually arias written in dance rhythms, such as "Ama infido col mio core" (No. 53), which is a menuet. Except in these few arias, Steffani caters at least to some extent to the singers' understandable desires for

Example 5. Steffani, Le Rivali Concordi, "Un bel sen" (No. 95), bars 16-19)



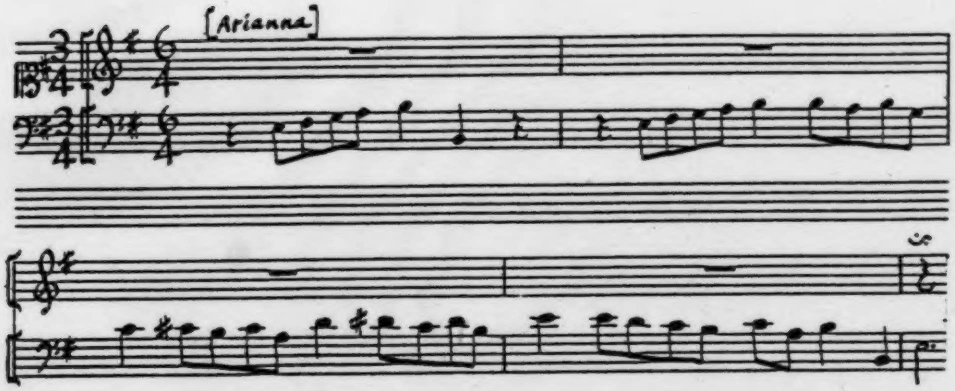
opportunities for vocal display. He is nevertheless careful to keep the coloratura within tasteful limits.

The increasing popularity in the later seventeenth century of the da capo aria, in which the singer was called on to embellish the "A" section of the aria upon its return, to some extent may be attributed to the availability of skillful castrati performers; by the 1690's the da capo form of the aria was the most popular form. These arias were "brief da capo" arias with a straightforward ABA structure, and were not as extensive or as formally complex as the grand da capo arias of the eighteenth century. They often contained a longer "B" than "A" section,[22] in contrast to early eighteenth-century arias in which the reverse was true. Not all arias were written in da capo form, however; strophic arias, in which each stanza of the text was sung to the same music, still appeared from time to time. Ostinato arias, born in the 1630's,[23] were still associated with laments. The da capo popularity was strong enough though, that ostinato arias were sometimes written in da capo form. In addition, there were arias in binary form with little thematic contrast between sections.

Exactly half the arias in this opera are in da capo form, a rather low proportion given the da capo form's popularity at this time.[24] This may be due to the fact that six arias are ensemble arias which by their very nature (dialogue) preclude a da capo form. In the majority of cases the "A" sections of these arias are longer than the "B" sections, as they would come to be in the early eighteenth century. In some da capo arias the ABA structure is modified. In "Atalanta, dove sei?" (No. 59), for example, a brief passage of recitative is inserted after the "B" section, and a considerably abridged return of the "A" section is written out in full: it is just long enough to state Meleagro's question "Atalanta, where are you?". "Chi mi piace" (No. 115) has virtually the same music for its second "A" section but the text is different.

"M'abbandona, mi sprezza, m'inganna" (No. 19) combines a ground bass with da capo form. Steffani's ground is a running bass involving some chromatic inflection; it has an unusual opening—one could almost say that it has its own motto (Example 6, p. 39).

Example 6. Steffani, Le Rivali Concordi, "M'abbandona, mi sprezza, m'inganna" (No. 19), bars 1-5^1, opening statement of ground.



The ground is heard nine times in the course of the aria: Table VI (p. 40) shows the structure of the aria. One can see the flexibility with which Steffani treated the ground. It modulates to different keys, changes its melodic character (even while maintaining its contour), and also is extended through partial repetition.

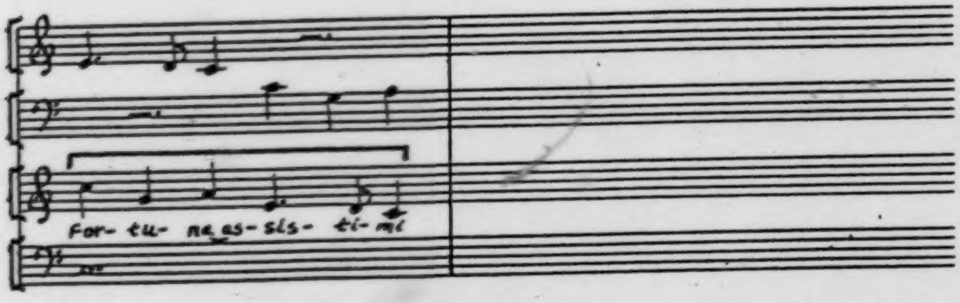
The "B" sections of the da capo arias exhibit varying degrees of contrast with the "A" sections. Frequently, there is little melodic contrast between the two sections, with section "B" borrowing and sometimes reshaping material from section "A". In "Fortuna assistimi" (No. 63), for example, the opening of the vocal part in "A" becomes the primary material from which the bass line of "B" is constructed as shown in Examples 7a and 7b, p. 41.

Table VI

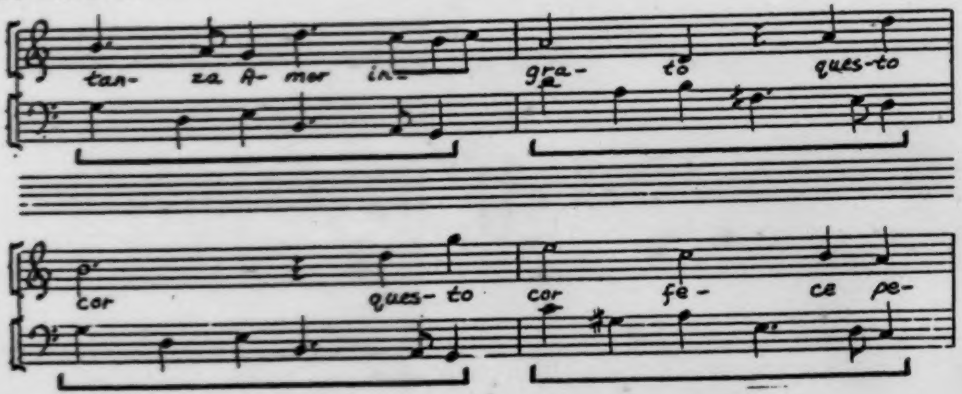
Formal Plan of "M'abbandona'

da capo	Ground Statement	Bar Numbers	Keys and Comments
A	1	1 - 5^1	e minor; heard without the voice
	2	5^2 - 9^2	e minor; voice enters; concludes with a brief 5-note "false start" in e minor
	3	10^1 - 14^1	b minor
	4	14^1 - 19^1	e minor; last bar of the ground is repeated (an octave lower) to allow the ground to cadence after the voice, thereby providing a more satisfactory rounding off section "A" of the aria
B	5	19^2 - 22^2	G major; chromatic character of e minor version eliminated; final note "missing" in this statement
	6	23^1 - 26^2	G major; concludes with a 4-note link to "A"
A	7		opening statement of ground not included in the da capo; this is the same as statement 2
	8		same as statement 3
	9		same as statement 4

Example 7a. Steffani, Le Rivali Concordi, "Fortuna assistimi" (No. 63), bar 6



Example 7b. Steffani, Le Rivali Concordi, "Fortuna assistimi" (No. 63), bars 21-24


tan- za A- mor in- gra- to ques-to
cor ques- to cor fe - ce pe-

The "B" section of "Occhi miei" (No. 47) is musically linked to the "A" section through a sequential non-thematic triplet coloratura figure heard before the cadence in section "A".

When the melodic material is different in "B" than "A" (twenty of twenty-four arias) the rhythmic character of "A" is retained (eleven of twenty arias). A number of the "B" sections are distinguished from "A" by their reduced instrumentation. "Sol à me risponder tocca" (No. 87), for example, is scored for obbligato recorders and violins in "A" and basso continuo in "B". (One aria, "Atalanta, dove sei?" (No. 59), has a richer accompaniment in "B" than "A"). Occasionally, "A" and "B" sections also differ in metre and texture, and in one instance ("Che folgori il Cielo" (No. 13), differ in tempo. The most consistent distinction between "A" and "B" sections in *da capo* arias, however, is that of key. "B" sections of major *da capo* arias are most frequently in the relative minor (ten of fifteen arias) or the dominant (five of fifteen arias). All of the "B" sections in minor *da capo* arias are in the relative major.

The majority of the remaining arias in this opera are through-composed, that is, they depend on the text, a modulation scheme, variations in musical texture, or combinations of these, for their structure. [See Table VII (p. 46) for the use of ritornellos as a form-building device in "Spirti del Tartato".] The through-composed arias each generally modulate to two distinct key areas (rarely, three). Six of the eleven major key arias modulate to both the dominant and the relative minor, while all seven of the minor key arias modulate to both the relative major and the dominant minor; one of them also modulates to the subdominant. In addition, some of the non-*da capo* arias make use of a ground bass (No. 91), or are in binary form, and associated with dance rhythms; these are in the minority.

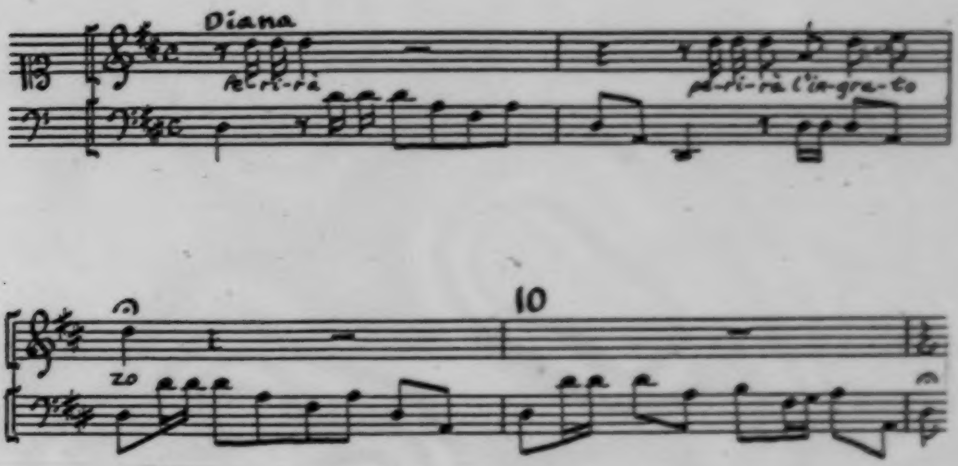
In the later seventeenth century orchestral ritornellos of several types were associated with the aria. The external ritornello, a self-contained orchestral item, designated "ritornello" by a composer, was usually thematically associated to some degree with its aria (from which it was nevertheless separated by a double bar). It occurred either before an aria (anticipatory ritornello) or after (summarizing ritornello). (In a *da capo* aria, anticipatory ritornellos were sometimes repeated along with the "A" section of the aria.[25] Some late seventeenth-century arias contained internal orchestral ritornellos. These were instrumental passages which occurred at the beginning and end of an aria, and sometimes between vocal phrases in the body of the aria as well. This more sophisticated use of the ritornello foreshadows the use of ritornello form in opera arias in the early eighteenth century.[26]

Seven arias in this opera have external ritornellos. Four are anticipatory ritornellos, three are summarizing ritornellos. In all cases, the thematic relationship between these external ritornellos and their arias is quite strong. Anticipatory ritornellos provide the thematic material for the aria while summarizing ritornellos repeat material from the aria, often condensing it.

Many arias in *Le Rivali Concordi* contain short internal ritornellos (in keeping with the comparatively conservative length of the arias at this time) whose purpose is to frame the aria with brief statements or restatements of thematic material. The "A" sections of *da capo* continuo arias in this opera are frequently opened and closed by such brief passages, as the excerpts in Example 8 from "Perirà l'ingrato Regno" (No. 1) indicate.

The first ritornello contains both the motto that becomes an important rhythmic element in the aria and the descending perfect fourth as it is heard later in the voice part. The second ritornello, after section "A" (fermata 𝄐, bar 9 in Diana's part), is a repetition of the opening ritornello, with a change in the register of the final "D", and another "statement" of the characteristic rhythmic motive ♫ ♪ . This ritornello separates the "A" and "B" sections of the aria, and also concludes the entire aria upon the repeat of

Example 8. Steffani, *Le Rivali Concordi*, "Perirà l'ingrato Regno" (No. 1), bars 1-2 and 9-11^1



section "A". Such a framing of the "A" section of a *da capo* aria also occurs in more richly accompanied arias, such as "Occhi miei" (No. 47), accompanied by two recorders and continuo. The aria opens with a four-bar ritornello containing the thematic material from which most of section "A" is constructed. The opening three notes of each recorder line are absent in the final ritornello (bars 12-14^1), and Steffani has condensed the remaining three bars of the opening ritornello into two, retaining enough of it to establish the thematic relationship between them.

The aria, "Atalanta, dove sei?" (No. 59), in addition to containing orchestral ritornellos at the beginning and end of section "A", also contains ritornellos which separate vocal phrases in section "B". The unusual form of the aria, with its modified written out *da capo*, creates a rare situation in which the final ritornello at the end of the first "A" section (bars 18^2-20^1) occurs in the dominant key (A major) to prepare for the "B" section. Section "B" begins with its own brief ritornello (bars 20^1-21^2) which is heard again briefly throughout the "B" section between the vocal phrases (bars 27^1-28^1, 30^2-31^2, 42^1-43^1, 44^2-46^1, 48^2-50^1, and 58^2-59^2). The written out da capo of the "A" section includes the opening material of the aria, but Steffani has omitted a concluding ritornello (which would give the aria a strong sense of musical conclusion) in order to heighten Meleagro's unanswered question, "Atalanta, dove sei?" ("Atalanta, where are you?").

Steffani also used internal ritornellos in through-composed arias to separate the lines of text, thereby helping to articulate the poetic form. Nowhere in this opera did he do this more flamboyantly than in Medea's "Spirti del Tartaro" (No. 65). The aria contains nine orchestral ritornellos which separate the vocal phrases and help to establish E major as a secondary key area. The vocal phrases, accompanied by continuo, occasionally intrude into the ritornellos, but as Table VII (p. 46) shows, to a large extent the form of the aria is created by this consistent alternation between orchestral ritornellos and vocal phrases--phrases which sound all the more like solos in a ritornello form, because of their reduced instrumentation. This opera also contains ritornellos which are instrumental versions of arias; these occur only in arias written in dance rhythms. This type of ritornello is usually inserted into an aria to provide music for dancing, as in "Dea Triforme" (No. 42), and is typically French.[27]

Table VII

Formal Plan of "Spirti de Tartaro"

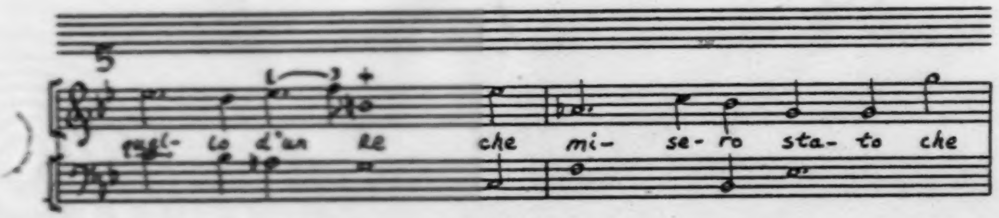
Verse	Section	Bar Numbers	Key Area
1	Ritornello 1	$1 - 2^2$	A major
	Vocal motto	$2^2 - 3^1$	A major
	Ritornello 2	$3^1 - 5^2$	A major
	Vocal phrase	$5^2 - 11^1$	A major - E major
	Ritornello 3	$8^1 - 11^2$	E major
2	Vocal phrase	$11^2 - 15^1$	E major
	Ritornello 4	$15^1 - 16^2$	V of E major
3	Vocal phrase	$16^2 - 21^1$	E major
	Ritornello 5	$19^1 - 21^2$	E major
3	Vocal phrase	$21^2 - 24^1$	E major
	Ritornello 6	$24^1 - 26^1$	V of A major
2	Vocal phrase	$26^1 - 28^2$	A major
	Ritornello 7	$28^2 - 29^2$	V of A major
3	Vocal phrase	$29^2 - 34^1$	A major
	Ritornello 8	$32^1 - 34^2$	A major
3	Vocal phrase	$34^2 - 37^1$	A major
	Ritornello 9	$37^1 - 39^2$	A major

2

Since arias evolved into the most important vehicle of musical expression in the opera, it may be appropriate to consider just what they were to express. Throughout the Baroque era composers and writers on music, from Giulio Caccini in his Le Nuove Musiche (1601)[28] to Johann Mattheson in his Vollkommene Capellmeister (1739),[29] stressed the importance of the expression of the affective or passionate content of a vocal text--whether it be love, anger, sadness, hate, jealousy. All the musical means available to the composer were enlisted in achieving the goal of successful affective expression. Differing tempos, time signatures, prevailing note values, vocal styles, and accompaniments were used to this end. The increasing preference for major over minor keys in the late seventeenth century invested the less frequently heard minor keys with increased powers of expressing sad emotional states, while a ground bass still signalled a lament aria. In addition, the composer introduced into his music any of a number of musical-rhetorical figures which either expressed a general affective state, such as sadness, or depicted a particular word,[30] such as "ascent" or "descent".

Affective expression in the arias in this opera is created in a variety of ways. Sadness is portrayed by the use of minor keys. "M'abbandona, mi sprezza, m'inganna" (No. 19), for example, an aria in which Arianna laments being abandoned, spurned, and deceived by her husband, Teseo, is in E minor. (Following a long-standing tradition, Steffani uses a ground bass with chromatic motion to portray her feelings). Arianna sings of sadness associated with love again in "Ama infido col mio core" (No. 53) in d minor. In "Che misero stato" (No. 101) Meleagro muses "What a miserable state is that of a King," in c minor. In addition, the aria begins (first in the continuo line, then in the vocal part) on a note outside the tonic triad, A flat, which acts as a dissonant non-harmonic tone. As Example 9 shows, Steffani also uses three expressive leaps in bars 5-6 (diminished fifth, diminished fourth, and perfect fifth) to underscore Meleagro's sad emotional state.

Example 9. Steffani, Le Rivali Concordi, "Che misero stato" (No. 101), bars 5-6



Happiness in Steffani's arias receives a rather neutral treatment. Teseo expresses his thoughts on love in the area "À che serve" (No. 57), in which he states that the purpose of beauty is pleasure. Steffani chooses B flat major for this aria, writing it in a very placid style. The only expressive touches are two extended dissonant harmonic 4ths on the word "piacer" (delight) in bars 6-7 and 8, and a brief melisma on the word "goder" (to take pleasure in) in bars 18-19.

Arias expressing anger or rage or military sentiments are always in major keys and are accompanied by full orchestra. In "Spirti del Tartaro" (No. 65) Medea calls on the forces of darkness to help her overturn her perfidious husband Giasone's plans to kidnap Atalanta for himself. (They graciously oblige in the next scene). The angry character of the aria is established in large part by the agitated repeated sixteenth notes of the orchestral ritornellos. In addition, Steffani underscores the importance of the word "furor" (fury) with coloratura, and of the words "perfido cor" (perfidious heart) with text repetition. At the same time, he portrays the strength of Medea's anger and wrath by having her "ignore" the ritornellos at times, and sing her coloratura and text repetitions right through them; at these moments it is as if her emotion cannot be contained within her sections of the form.

Giasone's aria "Un bel sen" (No. 95) illustrates how Steffani employed a variety of musical means to portray a dramatic change in affect within an aria. Extensive coloratura and the use of the newer homophonic accompaniment patterns in the orchestra in section "A" are used to express war-like affections. The "B" section expresses a completely different affect; Giasone sees the possibility of death, but affirms that his love for Atalanta will live beyond even that. Steffani depicts this change in mood by shifting from F major to d minor, and by replacing the newer homophonic writing in "A" by a more traditional homophonic writing in "B". He also lengthens the note values in "B", and introduces expressive leaps on important words; in bar 36, for example, there is an octave leap up to the word "bel" (beautiful), and in bar 38, there is a leap down a perfect fifth to the word "estinto" (dead). Steffani changes the style of coloratura to a more lyrical type, using it on the last syllable of "adorerò" (I will adore) in bars 40-41. He utilizes dissonant harmonies on important words: the word "vivo" (I live) in bar 37 is harmonized by a $\mathrm{ii}^{\circ 6}_{5}$ chord, which creates a dissonant harmonic major second between

Giasone's vocal line and the first violins; the word "estinto" appears for the last time just before the end of the "B" section in bar 42, harmonized by a Neapolitan sixth chord.

Ensembles

Because arias were the most important musical numbers in later seventeenth-century Italian opera, these works contained comparatively few ensembles. Choruses, prevalent in early seventeenth-century opera, disappeared almost completely from Italian opera by mid-century[31] because of the increasing popularity of solo singing. (By the early eighteenth century, in the operas of Handel, for example, the designation "coro" referred not to a chorus (which did not exist) but simply to a large ensemble for all or most of the principal singers). Duets were the most frequent type of ensemble. In the earlier seventeenth century, they were contrapuntal in texture, but in the works of Cesti, began to exhibit more homophonic traits. By the eighteenth century in the works of Handel,[32] they were frequently in _da capo_ form, as were the majority of the arias.

Steffani's _Le Rivali Concordi_ contains ten duets, two trios, and three _coros_. All of the duets are written in a contrapuntal texture, in contrast to the prevailing trend towards homophonic writing in duets. Only one of the duets is in _da capo_ form. Form in many of the ensembles is determined by the alternation of contrasting sonorities, as in the duet "Finisce in contento" (No. 77). The trio "Al ferro à l'ire" (No. 113) also uses contrasting sonorities to give form to the ensemble, as well as to differentiate Meleagro from his "rivali" for the love of Atalanta. The final coro "Timori, ruine" (No. 124) is a coro in the Handelian sense already referred to above, that is, it is simply an ensemble for all the principal singers; here too, the formal structure is created by the juxaposition of contrasting sonorities.

Two irregularities in the duets are noteworthy. The first involves "Se l'amor mi corona" (No. 99). Ortensio Mauro wrote this as a recitative, using one seven- and one eleven-syllable line; Steffani chose to set the words as a duet. Although composers of the earlier part of the century showed much flexibility in the setting of such lines, this is an unusual procedure at this late date. The second irregularity involves "Occupata è la Reggia" (No. 110). Just as there is an occasional example of recitative occuring in an aria, this is one case in which recitative is not separated from the following duet by a double bar, but leads into it without a break.

Recitatives

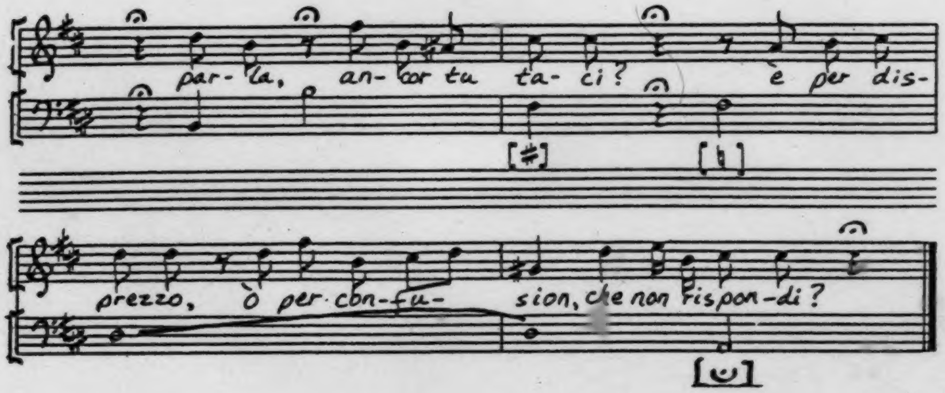
As the arias in late seventeenth-century opera took on the function of expressing affect, so the recitatives functioned more as a means of rapidly advancing the action. Although they still occasionally contained expressive lyrical passages, generally these disappeared from opera at the end of the seventeenth and the beginning of the eighteenth centuries.[33]

Although the arias are the most musically expressive numbers in this opera, the recitatives are not entirely devoid of expressive touches. While the majority of them are rather perfunctory, such as "Calidonia espugnata" (No. 108), a number of them are on a considerably higher plane of musical expression.

Steffani provided his most virtuosic singer "Giasone" with coloratura both in his arias and in the recitative "Al fulminar del ferro" (No. 68). The coloratura is tastefully restricted to important words, just after "furia" (fury) in bars 16-17, for example, and on the word "duol" (grief) in bars 27-28. Steffani makes this second coloratura passage especially expressive by using the note D flat, which is not in the key of c minor, and by concluding it with an expressive leap of a minor sixth.[34] Meleagro's recitative "Armatevi di sdegno" (No. 86), which also contains some coloratura and indications (+) for ornamentation, makes particularly effective use of pauses[35] towards the end of the recitative, as Meleagro implores Atalanta to speak. The text concludes with a question; Steffani underscores its "unresolved" quality by replacing his usual conclusive V - I cadence with a more dissonant V^{4}_{2} /V - V. In addition, he concludes the vocal line with an ascending, rather than a descending melodic interval,[36] as can be seen in Example 10. (The resolution of the question and the final V chord comes in Atalanta's subsequent D major aria).

Two of the recitatives, in addition to containing tone or mood painting through coloratura and expressive intervals, also acquire formal structure through the insertion of portions of *arioso*. "Son avvezza ai martir" (No. 83) opens with an eight-bar *arioso* which repeats in its entirety after a passage of recitative, creating an A (*arioso*) B (recitative) A (*arioso*) C (recitative) structure. "Venni a perseguitar" (No. 45) also contains sections of *arioso*, but here, in addition to providing a formal structure of sorts, the *arioso* is used

Example 10. Steffani, Le Rivali Concordi, "Armatevi di sdegno" (No. 86), bars 53-56)


par- la, an- cor tu ta- ci? è per dis-
[#]
[♮]
prezzo, ò per con-fu- sion, che non rispon-di?
[𝄐]

primarily to distinguish Niso from Medea. In the recitative portion, there is also one important repetition of music and text: the music of bars 14^2-18^2, containing Medea's message "Se non paventi il Ciel, temi Medea" (if you do not fear the Heavens, fear Medea), is restated in bars 29^2-33^2. Melodic repetition of this type is unusual in recitative, and would add much musical emphasis to that text.

Instrumental Numbers

Late seventeenth-century Italian opera contained two categories of independent instrumental numbers, the overture and the ballet music. The overture would be one of two types. The French or Lullian type consisted of a slow homophonic section in dotted rhythms followed by a quick polyphonic section, while the Italian overture, created by Alessandro Scarlatti, was in three sections--fast/slow/fast, the first section in a somewhat contrapuntal style, the other two in a homophonic texture. Ballets in opera created spectacle. Although they were especially prominent in French opera, they also appeared in Italian opera, principally to provide a more spectacular conclusion to an act.

The French overture which opens this opera is designated "Sinfonia" and is in two sections, each of which is repeated. The texture of the first section is predominantly homophonic and the characteristic dotted rhythms are prominent. In fact, the contrapuntal second section also is written almost entirely in dotted rhythms.

Steffani concludes Acts I and II of this opera with a ballet.[37] The end of the first act contains a gavotte which is part of Meleagro's aria "Dea Triforme (No. 42). It is followed by another dance-like air. Act II closes with a sarabande associated with Atalanta's aria "Nume implacati" (No. 81), followed by a gigue (No. 82).

Two instrumental numbers in this opera, the Marche (No. 106) and the Retraite (No. 107) provide music to accompany the spectacle of an army marching across the stage. The ritornello which opens Act II (No. 44) provides music to accompany a spectacular scene with spirits and monsters, and also to accompany Medea and Niso's entrance in a chariot pulled by two dragons.

Conclusion

Examined against the background of late seventeenth-century Italian opera, one can see that *Le Rivali Concordi* exhibits both progressive trends and conservative elements, a not unusual situation in works of this time.

Its libretto does not suffer from endless plot complications, nor from the intrusion of superfluous comic characters. In this it exhibits the later seventeenth century's progression towards libretto simplification. The early eighteenth-century exit aria convention and rigid distribution of arias among principal singers was not yet established, so this opera, of course, does not display them. The degree of spectacle is surprisingly high for this time period.

Steffani's use of a four-part string orchestra is the norm for that time. His orchestration exhibits many of the characteristic features of orchestral writing of the time. His frequent use of obbligato instruments both as solos and especially as part of a trio are notable. He successfully used concertato texture in his arias and duets, introducing antiphonal effects for tonal contrast. He skillfully utilized the orchestra to help differentiate characters in ensembles and ensemble arias, and experimented successfully with newer approaches to homophonic texture by enlisting rhythmic accompaniment figures in portraying the more military affective states of his characters. His preference for contrapuntal texture, however, is the norm for this time.

There are fewer da capo arias in this opera than one would expect at this time; they do, however, very consistently contain longer "A" than "B" sections, which came to be the rule in the early eighteenth century. Steffani wrote two ground bass lament arias, one of which was combined with da capo form. He wrote some extremely virtuosic arias, and included some coloratura in many of the remaining ones; in all cases, though, it was used as an expressive device to accentuate key words in the text. Recitatives, too, while not generally expressive, did also utilize coloratura and musical-rhetorical devices to heighten the emotional impact of the text.

The French influences in the opera can be seen in the use of a French rather than an Italian overture, in the incorporation of ballet music into the arias, and in the written out ornamentation in the arias. (The musicians of the orchestra, too, were French).

Scholars agree that Steffani's Hanover operas in particular are historically important. This study confirms that one of them, though containing some anachronistic features, was still in the mainstream of operatic composition. If the music of Le Rivali Concordi is any indication of the quality and style of his other Hanover operas (and there is no reason to suspect otherwise), then they certainly deserve to be studied, edited, and performed.

Notes

1 Hans Schrewe and Friedrich Schmidt, "Das Hannoversche Hof-und Opern-Orchester and und seine Mitgleider," *Hannoversche Geschichtsblätter*, Neue Folge XI, (1957), pp. 1-12.

2 Parts designated "flute" as opposed to "flauto traverso" or something similar usually indicated a recorder (before 1750). See Jeremy Montague, *The World of Baroque and Classical Musical Instruments* (London: David & Charles, 1979), p. 39.

3 Schrewe and Schmidt, p. 64.

4 Ortensio Mauro, "Le Rivali Concordi." Opera in 3 acts. Facsimile of a 1692 printed copy. Italian Opera Librettos: 1640-1770, Vol. VIII/2. Edited by Howard Mayer Brown (New York: Garland Publishing, 1979), p. 20.

5 Ibid., p. 66.

6 Schrewe and Schmidt, p. 6.

7 For more information on instrumentation at this time, see Adam Carse, *The History of Orchestration* (London: Kegan Paul, Trench, Trubner and Company, 1925; reprint ed., New York: Da Capo Prss, 1975).

8 Horace Fitzpatrick, *The Horn and Horn-Playing and the Austro-Bohemian Tradition* from 1680 to 1830 (London: Oxford University Press, 1970), p. 53.

9 Included in the statistics for arias are solo arias ensemble arias. There are many *da capo* arias in which one section will have a different orchestration from the other. In these cases, it is the maximum forces on call in the course of the aria that are noted. There are arias and duets which are accompanied entirely by basso continuo, but which have an external ritornello associated with them. The table is designed to show the change in statistics when one does or does not take this ritornello into account in the scoring.

10 The upper two staves are designated "Pr[emier] hautbois et violon" and 2. Hautbois et violon. See Appendix B.

11 Adam Carse, *The Orchestra in the XVIIIth Century*, (Cambridge: W. Heffer & Sons, 1940), pp. 120-122.

12 Carse, p. 104.

13 Walter Piston, *Orchestration* (New York: W. W. Norton, 1955), p. 362.

14 Superscripts numerically identify the beat; is considered to have two beats per bar.

15 Carse, p., 104.

16 See Alessandro Scarlatti, *Massimo Puppieno*, Opera in 3 acts, The Operas of Alessandro Scarlatti, Vol. V, edited by H. Colin Slim (Cambridge: Harvard University Press, 1979), which contains a ninety-two-bar aria "De fulmini armati" (No. 70), which is one of the lengthier arias of that opera. See also George Frideric Handel, *Agrippina*, Opera in 3 acts, edited by Fr. Chrysander (Leipzig, 1874; republished, Ridgewood, N.J.: Gregg Press, 1965), which contains a two-hundred-and-sixty-eight-bar aria, "Se giunge in dispetto" (Act I, sc. 21). In the eighteenth century, Steffani, too, wrote more extensive arias. See his *Tassilone* (1709), Opera in 5 acts, Denkmäler Rheinischer Musik, Bd. VIII, ed. by Gerhard Croll Düsseldorf: Schwann, 1958), which contains a two-hundred-and-forty-nine-bar aria, "Bella calma nell'alma torno" (No. 22).

17 See Alessandro Scarlatti, *Eraclea*, Opera in 3 acts, The Operas of Alessandro Scarlatti, Vol. I, edited by Donald Jay Grout (Cambridge: Harvard University Press, 1974), wich contains the *aria a 7* "Che maestà" (No. 12).

18 For more information on the *castrati*, see Angus Heriot, *The Castrati in Opera* London: Martin Secker & Warburg, 1956; reprinted ed., New York: Da Capo Press, 1975).

19 Georg Fischer, *Musik in Hannover*, 2nd ed. (Hannover & Leipzig: Hahn'sche Buchhandlung, 1903), p. 22.

20 Sir John Hawkins, "Life of Signor Steffani, a Celebrated Musician," *Gentleman's Magazine* (Nov. 1761), p. 490.

21 Johann Joachim Quantz, *On Playing the Flute*, translated by Edward R. Reilly (New York: Schirmer Books, 1966), p. 335.

22 Michael F. Robinson, *Naples and Neapolitan Opera* (Oxford: Clarendon Press, 1972), p. 103.

23 *Harvard Dictionary of Music*, s.v. "Aria".

24 Two other operas by Steffani contain a greater proportion of *da capo* arias. His *Alarico*, Opera in 3 acts, Denkmäler der Tonkunst in Bayern, Bd. XXII (xi/2), ed. by Alfred Einstein and Hugo Riemann (Leipzig: Breitkopf & Hartel, 1910, contains sixty-six arias, fifty-six of which are in *da capo* form. His *Tassilone* contains forty-three arias, thirty-five of which are in *da capo* form.

25 Leland Dye Bland, "The instrumental ritornello in selected vocal works of Italian composers ca. 1670 to ca. 1710." Ph.D. dissertation, University of Iowa, 1973, passim.

26 Ibid., pp. 154-55.

27 Robinson, pp. 161-162.

28 Giulo Caccini, Le Nuove Musiche, ed. by H. Wiley Hitchcock. Recent Researches of the Baroque Era, Vol. IX (Madison: A-R Editions, Inc., 1970), p. 46.

29 Ernest C. Harriss, Johann Mattheson's "Der vollkommene Capellmeister;" a Revised Translation with Critical Commentary. (Ann Arbor: UMI Research Press, 1981), p. 444.

30 For a description and examples of many of these figures, see George J. Buelow, "Rhetoric and Music," The New Grove, Vol XV, pp. 794-800.

31 Grout, A Short History of Opera, p. 80.

32 Winton Dean, Handel and the Opera Seria (Berkeley and Los Angeles: University of California Press, 1969), p. 8.

33 Robinson, pp. 73-74.

34 This is the strict sense of the rhetorical device called "exclamatione." See Buelow, "Rhetoric and Music," p. 798.

35 This is an example of the rhetorical figure "abruptio." See Ibid., p. 800.

36 This is an example of the rhetorical figure "interrogatio." See Ibid., p. 798.

37 Ballet music to conclude Act III is provided only in the 1694 version; it includes a chaconne and gigue.

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APPENDIX A

Contents of Le Rivali Concordi (1692)

*Sinfonia

Act I

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
i	*1.	Aria da capo	Diana	Perirà l'ingrato Regno	C	D	basso continuo	24 bars
	2.	Recitativo	Diana	Quest'ire salutari	C		basso continuo	11 bars
ii	3.	Ritornello			¢	G	full orchestra	43 bars
		Aria a 2 voci	Cibele Diana	Cieli voi siete	$\genfrac{}{}{0pt}{}{6}{2}$	G	full orchestra	
	4.	Recitativo	Cibele Diana	Àbastanza e punita	C		basso continuo	7 bars
	5.	Recitativo	Nettuno Cibele Diana	Qual tumulto improviso	C		basso continuo	18 bars
	6.	Aria	Diana	Hò nel seno	C	C	basso continuo	19 bars
	7.	Duetto da capo	Cibele Nettuno	Respiri la terra	$\genfrac{}{}{0pt}{}{6}{4}$	C	full orchestra	34 bars

* in Appendix B

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
iii	8.	Recitativo	Apollo Cibele Nettuno	Io son l'occhio del Ciel	C		basso continuo	17 bars
	9.	Trio	Cibele, Apollo Nettuno	Per honor	C; $\frac{6}{4}$	a	full orchestra	27 bars
	10.	Recitativo	Apollo	Mà trà faci	C		basso continuo	12 bars
	11.	Aria da capo	Apollo	Vive stelle	C; $\frac{6}{4}$	F	full orchestra with concertato texture	46 bars
iv	12.	Recitativo	Meleagro	Cinto di reti	C		basso continuo	33 bars
	*13.	Aria da capo	Meleagro	Che folgori il Cielo	$\frac{6}{4}$	D	basse de viole obbligato, basso continuo	97 bars
	14.	Recitativo	Meleagro	Mà vien la bella	C		basso continuo	5 bars
v	15.	Aria da capo	Atalanta	À voi torno	$\frac{6}{2}$	b	full orchestra	50 bars
	16.	Recitativo	Atalanta Meleagro	Se d'esser cacciatrice	C		basso continuo	23 bars
	17.	Duetto	Atalanta	In mezzo ài terrori	$\frac{6}{4}$	G	basso continuo	35 bars
		Ritornello			$\frac{6}{4}$	G	full orchestra with concertato texture	11 bars

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
vi	18.	Recitativo	Arianna	Infelice Arianna	C		basso continuo	26 bars
	*19.	Aria da capo	Arianna	M'abbandona, mi sprezza, m'inganna	$\genfrac{}{}{0pt}{}{6}{4}$	e	basso continuo	44 bars
vii	20.	Recitativo	Arianna Teseo	Ecco l'infido	C		basso continuo	39 bars
	21.	Aria	Teseo	Il pelago ondoso	$\genfrac{}{}{0pt}{}{6}{2}$	g	oboe and violin obbligatos, basso continuo	37 bars
viii	*22.	Coro	Atalanta Meleagro Teseo Acaste Giasone Linceo	Viene il fiero Cinghial	¢	G	full orchestra with horns	12 bars
	23.	Recitativo	Teseo Giasone Meleagro Atalanta	Cadde il Cinghial	C		basso continuo	15 bars
	24.	Aria	Atalanta	Bel trofeo	$\genfrac{}{}{0pt}{}{6}{2}$	a	basso continuo	15 bars
	25.	Recitativo	Giasone Teseo Meleagro	Cosi l'ingiusto Rè	C		basso continuo	20 bars
	26.	Aria	Meleagro	Fra'l timor di Cielo	$\genfrac{}{}{0pt}{}{6}{2}$	d	full orchestra	36 bars

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
ix	27.	Recitativo	Acaste Giasone Teseo Linceo	Teme improvido Rè	C		basso continuo	22 bars
	28.	Duetto	Acaste Linceo	Pagherai misera terra	$\frac{6}{4}$	B^{b}	basso continuo	23 bars
x	29.	Recitativo	Giasone	Cosi giusto è'l concerto	C		basso continuo	23 bars
	*30.	Aria	Giasone	Punge il Cor	C	F	basso continuo	21 bars
		Ritornello			C	F	full orchestra	6 bars
xi	31.	Recitativo	Atalanta	Ardo et arrossirei	C		basso continuo	14 bars
	32.	Aria da capo	Atalanta	Solo un cor	C	a	basso continuo	32 bars
xii	33.	Recitativo	Teseo Atalanta Arianna Giasone	La tua mano	C		basso continuo	21 bars
	*34.	Aria a 2 voci	Teseo	Bellezza tiranna	C; $\frac{6}{4}$	C	full orchestra	27 bars
xiii	35.	Recitativo	Arianna Giasone	Anco quì sono noti	C		basso continuo	18 bars
	36.	Aria	Giasone	Questa machina d'inganni	$\frac{3}{2}$	e	basso continuo	37 bars
	37.	Recitativo	Arianna Giasone	Giason per l'interesse	C		basso continuo	26 bars
	38.	Aria da capo	Arianna	Un anima infida	$\frac{6}{4}$	G	basso continuo	29 bars

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
xiv	39.	Recitativo	Meleagro Giasone Arianna	Ditemi chi di voi	C		basso continuo	23 bars
	40.	Aria da capo	Meleagro	Io comincio gelosia	C	g	violins I and II, basso continuo	33 bars
xv	41.	Recitativo	Arianna Meleagro Giasone Atalanta Teseo	Atalanta e Teseo	C		basso continuo	43 bars
	*42.	Aria	Meleagro	Dea Triforme	¢	G	basso continuo	72 bars
		Air/Ballo			¢	G	full orchestra	
	43.	Air/Ballo			¢	G	full orchestra	53 bars

Act II

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
i	44.	Ritornello			¢	G	full orchestra	10 bars
	45.	Recitativo/ Arioso	Medea Niso	Venni à perseguitar	C; $\genfrac{}{}{0pt}{}{6}{2}$		basso continuo	83 bars
	46.	Aria da capo	Medea	Chi mi diede gelosia	C	G	basso continuo	26 bars
		Ritornello			C	G	full orchestra	6 bars

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
ii	*47.	Aria da capo	Giasone	Occhi miei	C	e	2 obbligato re-recorders, basso continuo	34 bars
	48.	Recitativo	Acaste Giasone	Giason; Fedel Acaste	C		basso continuo	18 bars
	49.	Aria	Acaste	Donne à torto	6/4	C	basso continuo	17 bars
iii	50.	Recitativo	Arianna	Mentre il volgo confuso	C		basso continuo	12 bars
	51.	Aria	Giasone	Quando l'havrò rapita	6/8	F	basso continuo	24 bars
iv	52.	Recitativo	Arianna	Non sempre abborrirai	C		basso continuo	12 bars
	*53.	Aria	Arianna	Ama infido col mio core	6/4	d	2 obbligato oboes, basso continuo	27 bars
		Ritornello			6/4	d	full orchestra	9 bars
v	54.	Recitativo	Linceo Teseo	La tua gente	C		basso continuo	17 bars
	55.	Aria	Linceo	Se il zelo è gradito	6/4	g	basso continuo	27 bars
vi	56.	Recitativo	Teseo	Dov'è'l cor di Teseo?	C		basso continuo	22 bars
	*57.	Ritornello			6/8	B^{b}	full orchestra with concertato texture	48 bars
		Aria da capo	Teseo	À che serve	6/8	B^{b}	basso continuo	

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
vii	58.	Recitativo	Teseo Arianna	Arsindo vien	C		basso continuo	35 bars
viii	*59.	Aria da capo	Meleagro	Atalanta, dove sei?	$\frac{6}{2}$, $\frac{6}{8}$	D	A: recorder & violin obbligato, basso continuo B: full orchestra	74 bars
	60.	Recitativo	Linceo Meleagro Teseo Arianna Atalanta	Sire,cerchi Atalanta?	C		basso continuo	40 bars
	61.	Duetto	Meleagro Teseo	Salverò da rischio	C	G	basso continuo	19 bars
		Ritornello			C	G	full orchestra	6 bars
ix	62.	Recitativo	Arianna	Atalanta involata	C		basso continuo	6 bars
	*63.	Aria da capo	Arianna	Fortuna assistimi	$\frac{6}{4}$	C	oboe & bassoon obbligatos, basso continuo	52 bars
x	64.	Recitativo	Medea	Ciò chè pensa Giasone	C		basso continuo	13 bars
	*65.	Aria	Medea	Spirti del Tartaro	$\frac{6}{8}$	A♭	full orchestra	39 bars

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
xi	66.	Duetto	Atalanta Giasone	Vil canaglia	C	e	basso continuo	17 bars
	67.	Recitativo	Acaste Giasone Medea Atalanta	Che terror	C		basso continuo	8 bars
xii	*68.	Recitativo	Giasone Acaste	Al fulminar del ferro	C		basso continuo	73 bars
xiii	69.	Recitativo	Meleagro Giasone Teseo Acaste	Atalanta dov'è?	C		basso continuo	33 bars
	70.	Aria da capo	Meleagro	Guida Amor	¢	C	basso continuo	38 bars
		Ritornello			¢	C	full orchestra	10 bars
xiv	71.	Recitativo	Acaste Teseo	Ad amico fedel	C		basso continuo	8 bars
	*72.	Aria	Teseo	Serpi di gelosia	$\frac{3}{2}$	G	bassoon obbligato, basso continuo	45 bars
	*73.	Aria	Giasone	Deh tornate	$\frac{6}{2}$	G	violin obbligato, basso continuo	
		Ritornello			$\frac{6}{2}$	G	full orchestra	45 bars

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
xv	74.	Recitativo	Atalanta Arianna Medea	Dà l'ira di Medea	C		basso continuo	25 bars
	*75.	Aria a 3 voci	Arianna Atalanta Medea	Soffri spera	C	B^{b}	basso continuo	14 bars
xvi	76.	Recitativo	Atalanta	Qui ti mandò	C		basso continuo	30 bars
	*77.	Duetto	Atalanta	Finisce in contento	$\genfrac{}{}{0pt}{}{6}{4}$	g	full orchestra with concertato texture	33 bars
xvii	78.	Recitativo	Meleagro Atalanta Arianna	Che spettacolo è questo?	C		basso continuo	44 bars
	79.	Aria da capo	Meleagro	Io ti credo	C	F	basso continuo	27 bars
xviii	80.	Recitativo	Atalanta	Trattarmi d'impudica	C		basso continuo	52 bars
	81.	Aria	Atalanta	Nume implacabile	$\genfrac{}{}{0pt}{}{6}{2}$	D	basso continuo	40 bars
		Air			$\genfrac{}{}{0pt}{}{6}{2}$	D	full orchestra	
	82.	Air			$\genfrac{}{}{0pt}{}{6}{8}$	D	full orchestra	54 bars

Act III

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
i	*83.	Arioso/ Recitativo	Arianna	Son avvezza ài Martir	$\genfrac{}{}{0pt}{}{6}{2}$	d	basso continuo	36 bars
	84.	Aria	Arianna	Soffro e peno	$\genfrac{}{}{0pt}{}{6}{4}$	g	basso continuo	37 bars
ii	85.	Aria da capo	Meleagro	Serpi e faci	C	F	bassoon, basse de viole obbligatos, basso continuo	57 bars
	*86.	Recitativo	Meleagro	Armatevi di sdegno	C		basso continuo	54 bars
iii	*87.	Aria da capo	Atalanta	Sol à me risponder tocca	$\genfrac{}{}{0pt}{}{6}{4}$	D	full orchestra with concertato texture	69 bars
	88.	Recitativo	Meleagro Atalanta Arianna	Doppo i baci	C		basso continuo	31 bars
	89.	Aria	Arianna	S'il Ciel fù nubilo	$\genfrac{}{}{0pt}{}{6}{4}$	G	basso continuo	23 bars
iv	90.	Recitativo	Meleagro Atalanta	Supplichevol pentito	C		basso continuo	13 bars
	*91.	Aria a 2 voci	Meleagro Atalanta	Morirò se vuoi	$\genfrac{}{}{0pt}{}{6}{2}$	C	basso continuo	51 bars
	92.	Recitativo	Meleagro Atalanta	Deh perdonami	C		basso continuo	7 vars

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
	*93.	Duetto	Atalanta Meleagro	Ne l'anime amanti	$\frac{6}{4}$	C	oboe I with violin I, oboe II with violin II, bassoon with basse de viole	43 bars
v	94.	Recitativo	Giasone	Lega pericolosa	C		basso continuo	21 bars
	*95.	Aria da capo	Giasone	Un bel sen	C; $\frac{3}{2}$	F	full orchestra	78 bars
vi	96.	Recitativo	Teseo Giasone	Giason, e guinta l'hora	C		basso continuo	8 bars
	97.	Aria da capo	Teseo	Al desio di spirto	C	d	basso continuo	19 bars
vii	98.	Recitativo	Linceo Teseo	Piu non v'è da tardare	C		basso continuo	14 bars
	*99.	Duetto	Teseo Giasone	Se l'amor mi corona	$\frac{6}{2}$	B^b	basso continuo	11 bars
	100.	Ritornello			C	g	full orchestra	52 bars
		Aria da capo	Linceo	O Beltà causa fatale	C	g	basso continuo	
viii	*101.	Aria/Recitativo da capo	Meleagro	Che misero stato	$\frac{6}{2}$;C	c	basso continuo	32 bars
	102.	Recitativo	Meleagro	Veggo da doppia parte	C		basso continuo	14 bars
	103.	Aria da capo	Meleagro	È tempo di risolversi	$\frac{6}{4}$	c	basso continuo	37 bars

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
ix	104.	Recitativo	Medea Meleagro	Ah che non è più tempo	C		basso continuo	52 bars
	105.	Ritornello			$\genfrac{}{}{0pt}{}{6}{4}$	G	full orchestra	41 bars
		Aria	Medea	Ira eterna	$\genfrac{}{}{0pt}{}{6}{4}$	G	basso continuo	
x	*106.	Marche			C	C	full orchestra	32 bars
	*107.	Retraite			$\genfrac{}{}{0pt}{}{6}{4}$	C	2 oboes, bassoon	20 bars
	*108.	Recitativo	Teseo Giasone	Calidonia espugnata	C		basso continuo	8 bars
	*109.	Aria a 2 voci	Giasone	Tolsi à Colco; Spinsi à l'orco	C	C	basso continuo	28 bars
xi	110.	Recitativo/	Acaste Linceo Teseo	Occupata è la Reggia	C; $\genfrac{}{}{0pt}{}{6}{2}$	a	basso continuo	21 bars
		Duetto	Teseo Giasone		C; $\genfrac{}{}{0pt}{}{6}{2}$	a	basso continuo	
	111.	Ritornello			$\genfrac{}{}{0pt}{}{6}{4}$	a	full orchestra	7 bars
		Aria	Acaste	De l'angustie	$\genfrac{}{}{0pt}{}{6}{4}$	a	basso continuo	40 bars
xii	112.	Recitativo	Meleagro Teseo Giasone Linceo Acaste	Voi mi foste	C		basso continuo	39 bars
	*113.	Trio	Teseo	Al ferrò à l'ire	$\genfrac{}{}{0pt}{}{6}{4}$	F	full orchestra with concertato texture	43 bars

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
xiii	114.	Recitativo	Atalanta Teseo Giasone Meleagro	Fermatevi guerrieri	C		basso continuo	12 bars
	115.	Aria da capo	Atalanta	Chi mi piace	C	B^{b}	basso continuo	30 bars
	116.	Recitativo	Atalanta Teseo Meleagro Giasone	Questa scielta	C		basso continuo	20 bars
xiv	117.	Recitativo	Arianna Teseo Atalanta Giasone Meleagro	Dunque sù gli'occhi miei	C		basso continuo	27 bars
	*118.	Duetto	Arianna	Arianna è di Teseo	$\frac{6}{4}$	D	2 violins obbligato, 2 oboes obbligato, basso continuo	37 bars
xv	119.	Recitativo	Atalanta Giasone Medea Linceo Meleagro	Sù Giason ti prepara	C		basso continuo	18 bars
	*120.	Aria a 2 voci	Niso Medea	Che feci ahi misero	$\frac{6}{2}$	e	full orchestra with concertato texture	35 bars

Scene	No.	Genre	Characters	Text Incipit	Meter	Key	Instrumentation	Length
	121.	Recitativo	Giasone Teseo Atalanta Medea Niso	À si tragico oggetto	C		basso continuo	37 bars
	122.	Coro	Arianna Teseo Medea Giasone	Delizie de l'Alma	$\frac{6}{4}$	C	full orchestra with concertato texture	31 bars
	123.	Recitativo	Atalanta Meleagro Giasone Teseo	Meleagro à te solo	C		basso continuo	27 bars
	*124.	Coro	Atalanta Meleagro Arianna Teseo Medea Giasone	Timori, ruine	$\frac{6}{4}$	G	full orchestra with concertato texture	54 bars

APPENDIX B

MUSICAL SELECTIONS

This appendix contains a substantial and representative selection of music from Le Rivali Concordi, intended to supplement the discussion in the body of the text. It represents a portion of an edition of the opera which was prepared by the author in preparation for this study.

The Sources

The music in the edition was prepared from copies of three MSS of the opera now in the British Library. They include the composer's autography (MS R. M. 23.k.2-4), (a facsimile of which is available in the Italian Opera 1640 - 1770 series; see Selected Bibliography), a copy of the autograph prepared for the 1694 performance (MS R. M. 23.k.1), and a copy of the copy (MS R. M. 23.i.17), dated 1697 (both procured on microfilm from the British Library). The autograph contains alternate arias or scenes at the end of each act, most of which are added by Steffani, two of which are written in two other hands. These items show signs of editorial revision, or include indications for (optional ?) cuts. The 1694 MS incorporates some of the alternate material into the body of the opera, and supplies a ballet to conclude Act III. In this MS, the part of Teseo, originally for soprano, is rewritten for alto. The 1697 version, prepared by a professional copyist, contains a list of chracters, extras, sets, machines, and ballets which are absent from the other two MSS (but are present in the libretto); it also includes a Table of Arias. Otherwise, its content is virtually the same as that of the 1694 copy.

The libretto source for this opera is a copy of a printed libretto in the Herzog August Bibliothek in Wolfenbüttel (Textb.

417.1), which is reprinted in the Italian Opera Librettos 1640 - 1770 Series (see Selected Bibliography).

Editorial Procedure

Every edition of music necessarily involves some compromise; this one is no exception. In an attempt to achieve consistency of the final product, inevitably certain idiosyncracies of the composer's notation, which may lend insight into how he perceived the music, are eliminated. (In this partial edition, Steffani's beaming of instrumental parts, which at times indicates phrasing, has been revised and beamed consistently by beat). The reader is encouraged, therefore, to consult the published facsimile of Steffani's autograph.

In preparing this edition, the author has principally consulted the composer's autograph (facsimile), relying on microfilms of the other two MSS primarily for assistance in the correction of errors, for the addition of occasional ornaments, or for providing information in headings to musical numbers absent from the autography. In the case of some musical errors (too many beats in a voice part as compared with its accompanying continuo part, for example), the copies have sometimes proved no more helpful than the autograph, either reproducing the errors, or creating unsatisfactory and equally incorrect solutions of their own. In correcting these errors, the author has generally made as minor a change as possible (by changing the value of a rest, for example).

Clefs, time signatures, and rests have been modernized. (The original clefs and time signatures are indicated at the beginning of each item). Bar lines have occasionally been added where they are missing in the autograph (before final whole notes in continuo parts in recitative, for example). Numbers containing half-bars are usually re-barred, but where this has proved unsatisfactory, time signatures have been inserted to clarify the meter.

In contrast to the early eighteenth-century practice, Steffani uses key signatures in recitatives, frequently changing them within a number, always doing so at the beginning of a system. (The exceptions occur when a key signature change occurs at the beginning of a new character's music; that, of course, occurs at any point in a system). The author has followed the same method--also changing the key signature at the start of a system, following the spirit, rather than the letter of Steffani's autography. This has resulted in the use of fewer, rather than more accidentals.

With few exceptions, Steffani does not figure the bass (using only accidentals, never numerals, when he does), probably because his harmonies are generally very simple. Accordingly, the continuo part has been left unrealised in these excerpts.

To indicate a _da capo_ in an aria, Steffani normally provides a text incipit after section "B", and a double bar through a staff to indicate the end of "A" in vocal and instrumental parts. The author has simply indicated "Da Capo" and used fermatas (   ) for the end of "A" to eliminate double barswhich are normally in different places in vocal and instrumental parts (and not generally at the end of a bar!).

Designations for intruments are restricted to those in Steffani's autograph. In al cases, they have been moved above the staff.

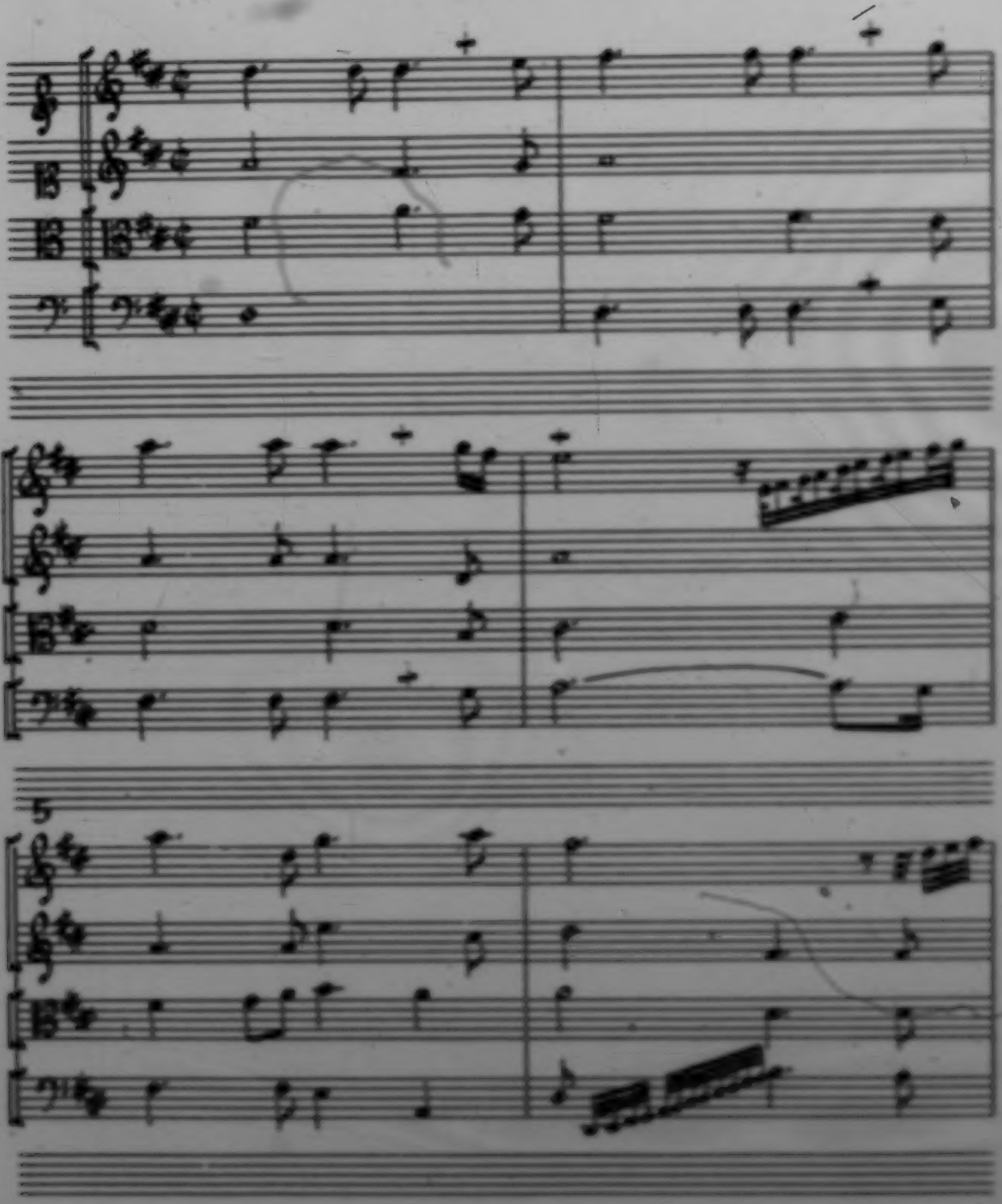
The libretto has been used to provide additional information for headings, or to add stage directions. In cases where there is a discrepancy in the text between the autograph and the libretto, and there are several, the autograph takes precedence.

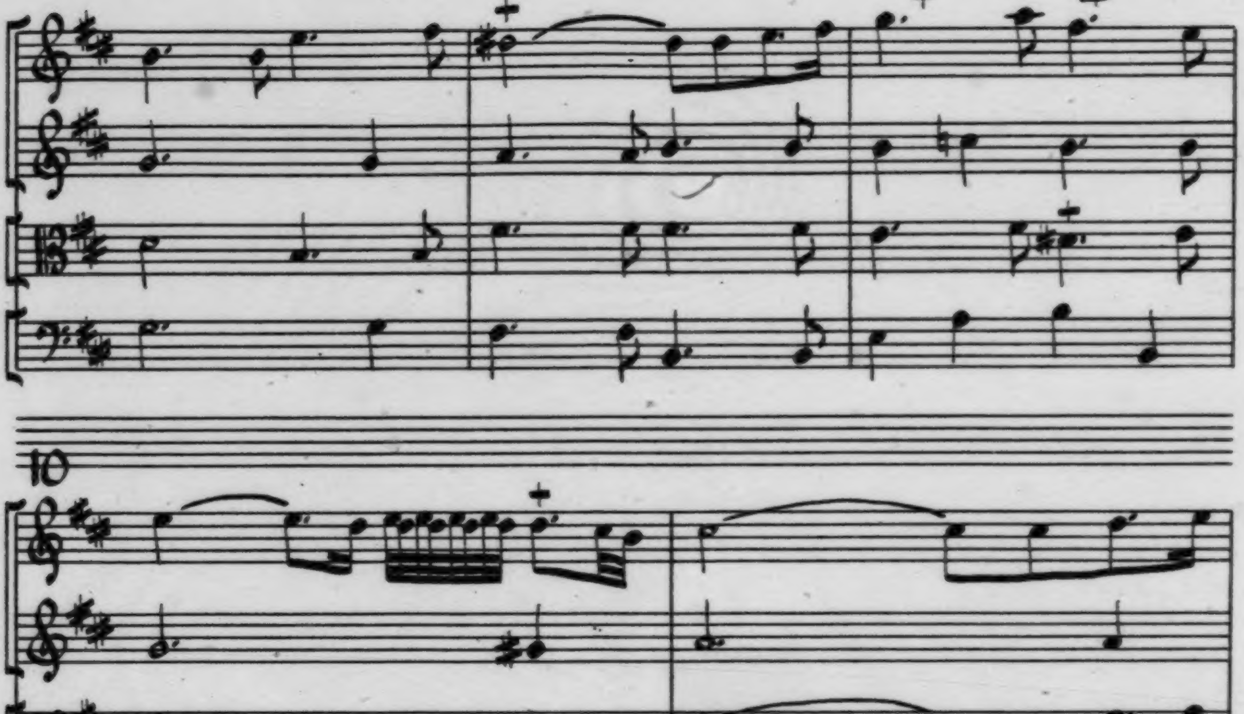
Any editorial additions (accidentals, oranments, slurs) are indicated in the music with brackets [ ]. The exceptions are the arabic numbers in the headings, and the genre identifications, such as "Aria" and "Duetto." The manuscripts provide such identifications only in the case of instrumental numbers (Ritornello, Marche, Air). Other editorial changes are discussed in the Critical Notes which follow the music.

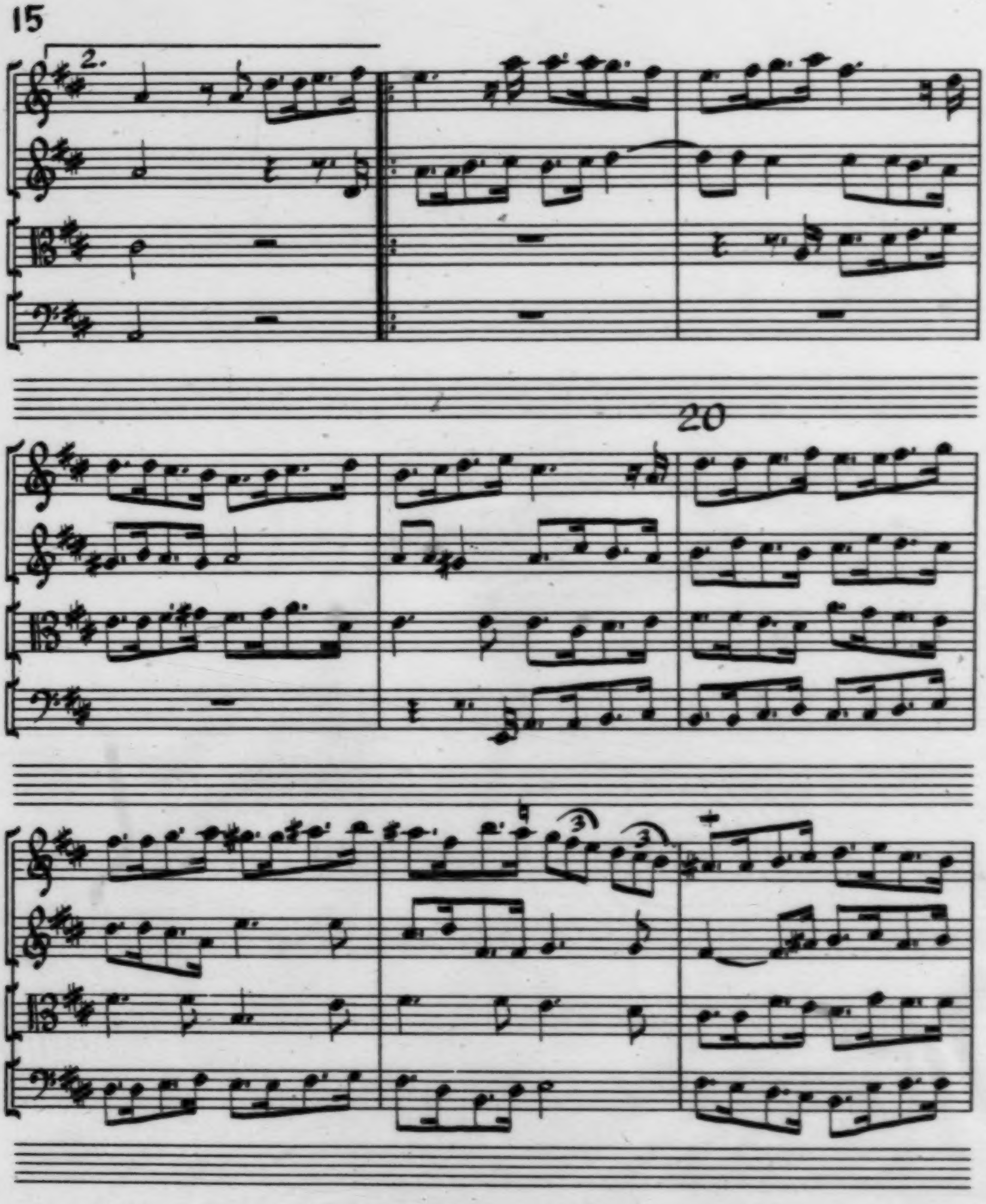
SELECTED MUSIC FROM

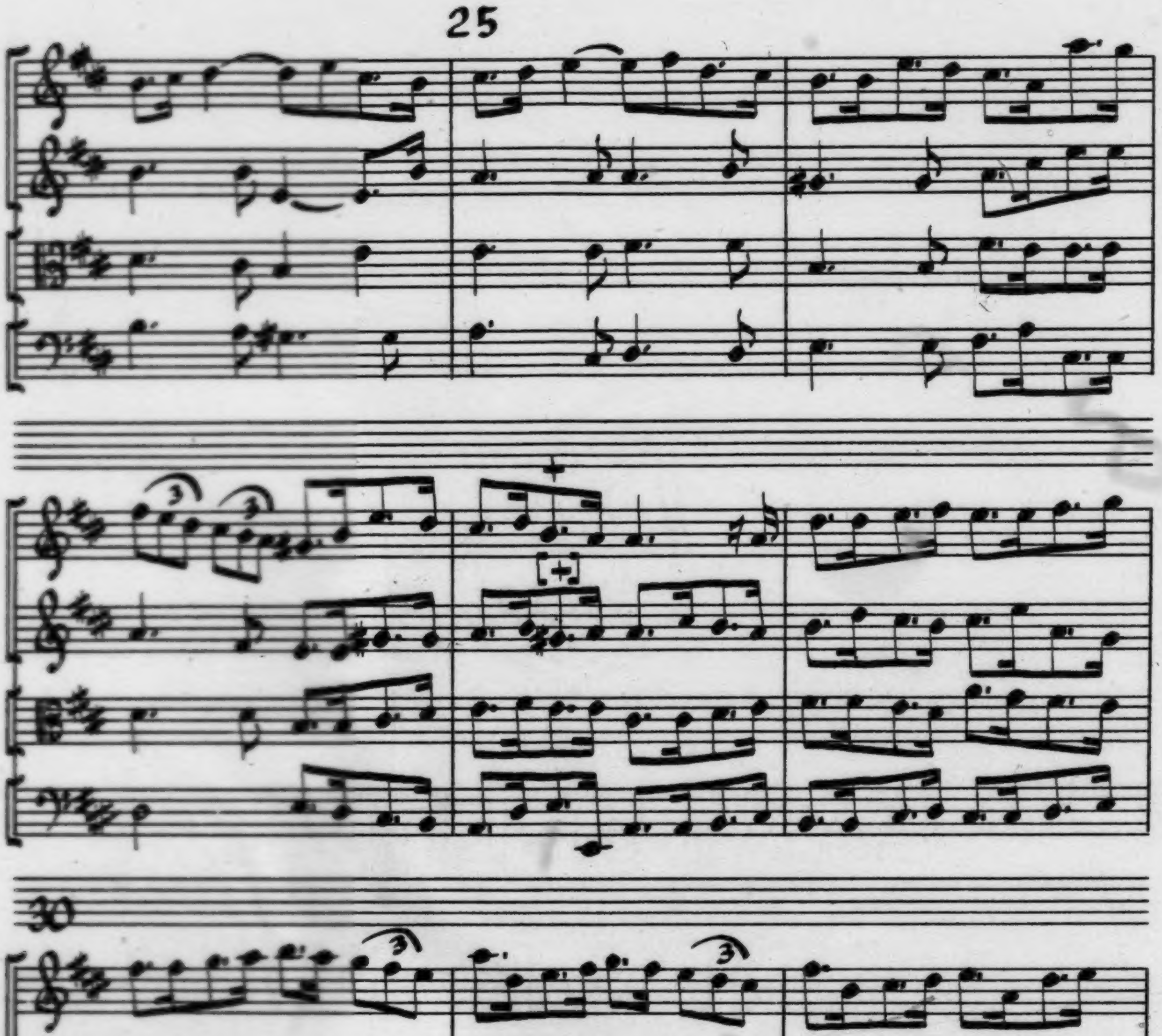
STEFFANI'S *LE RIVALI CONCORDI* (1692)

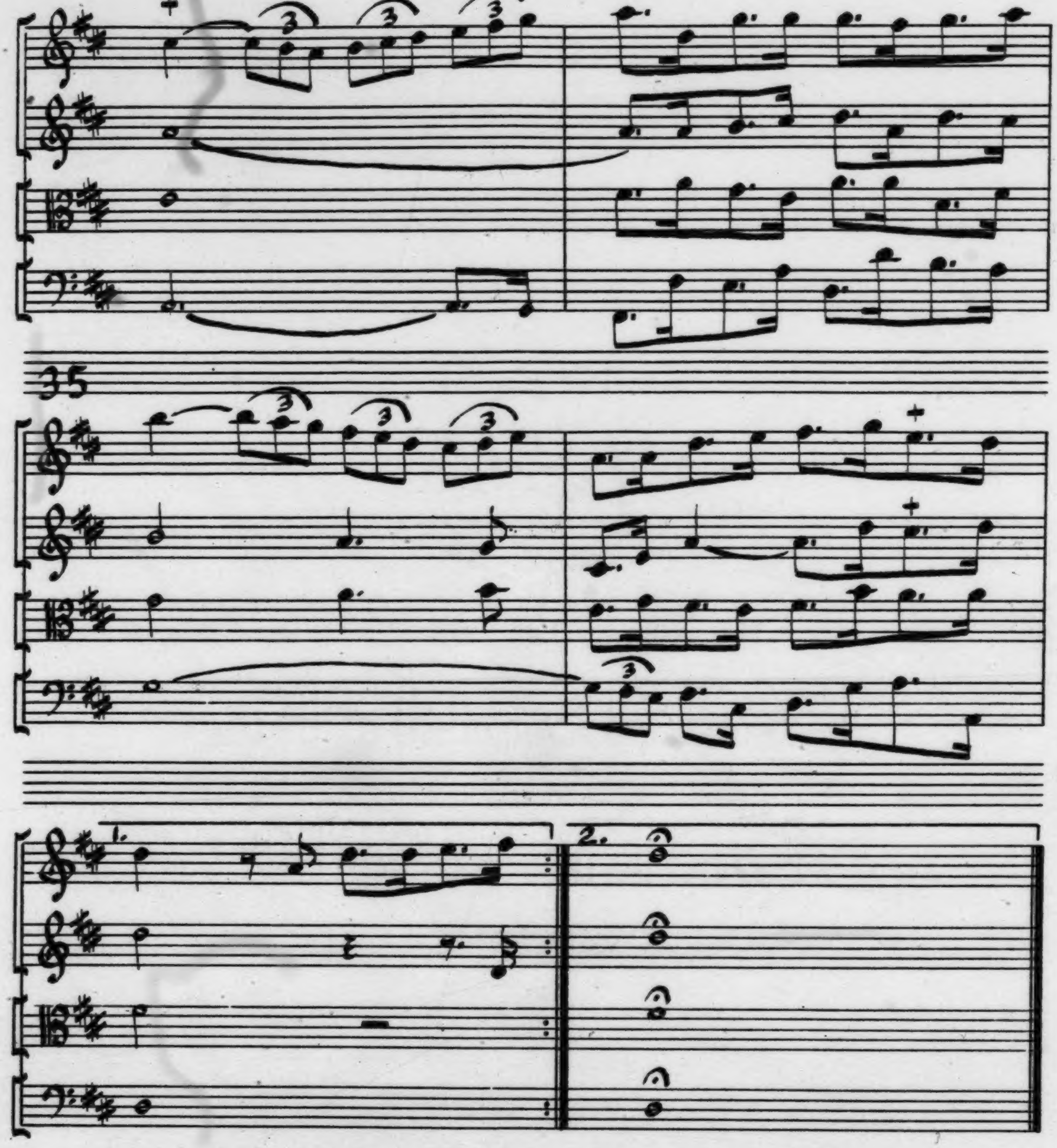
Sinfonia




10
1.


15
2.
20
3
3

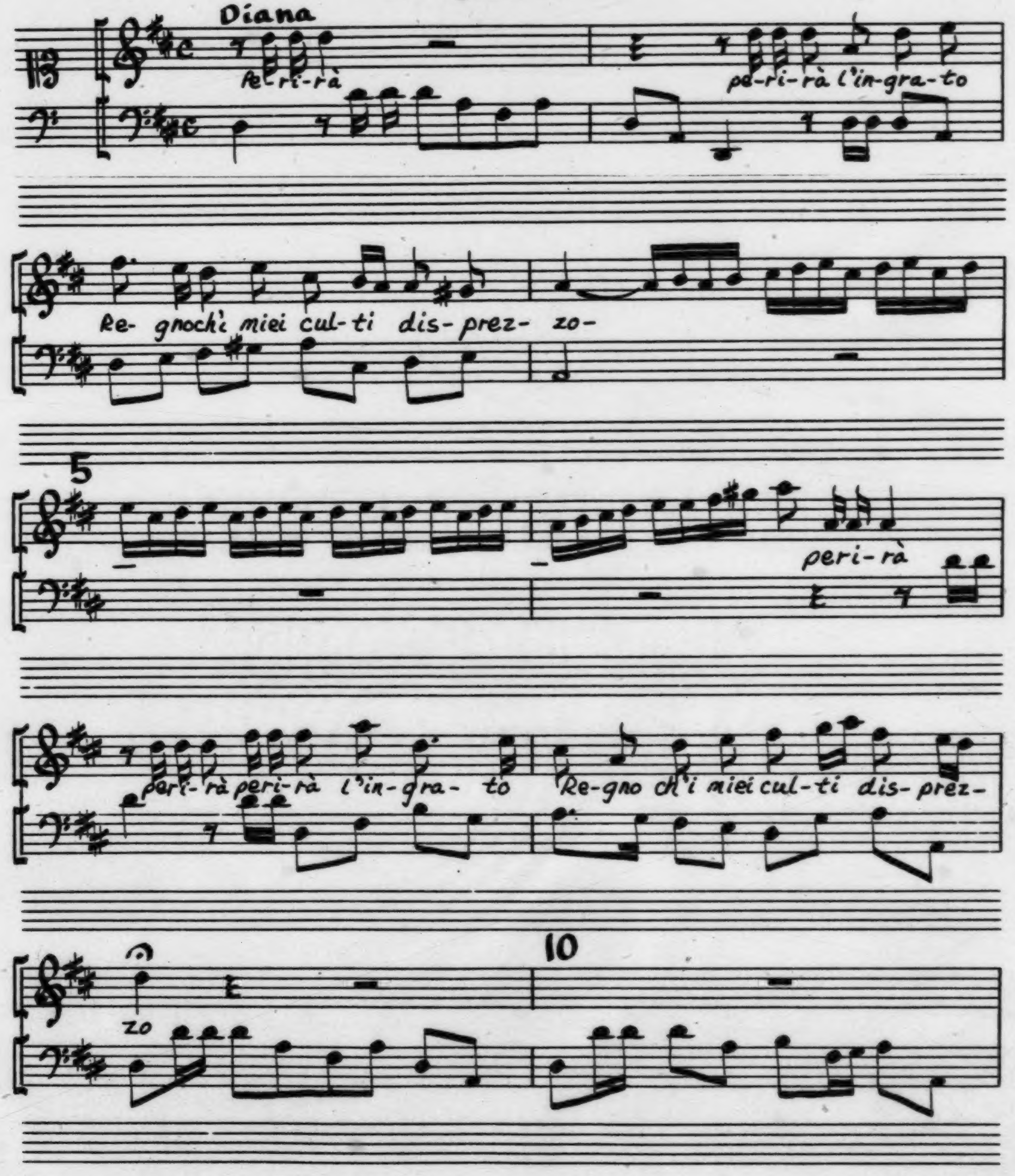

[+]

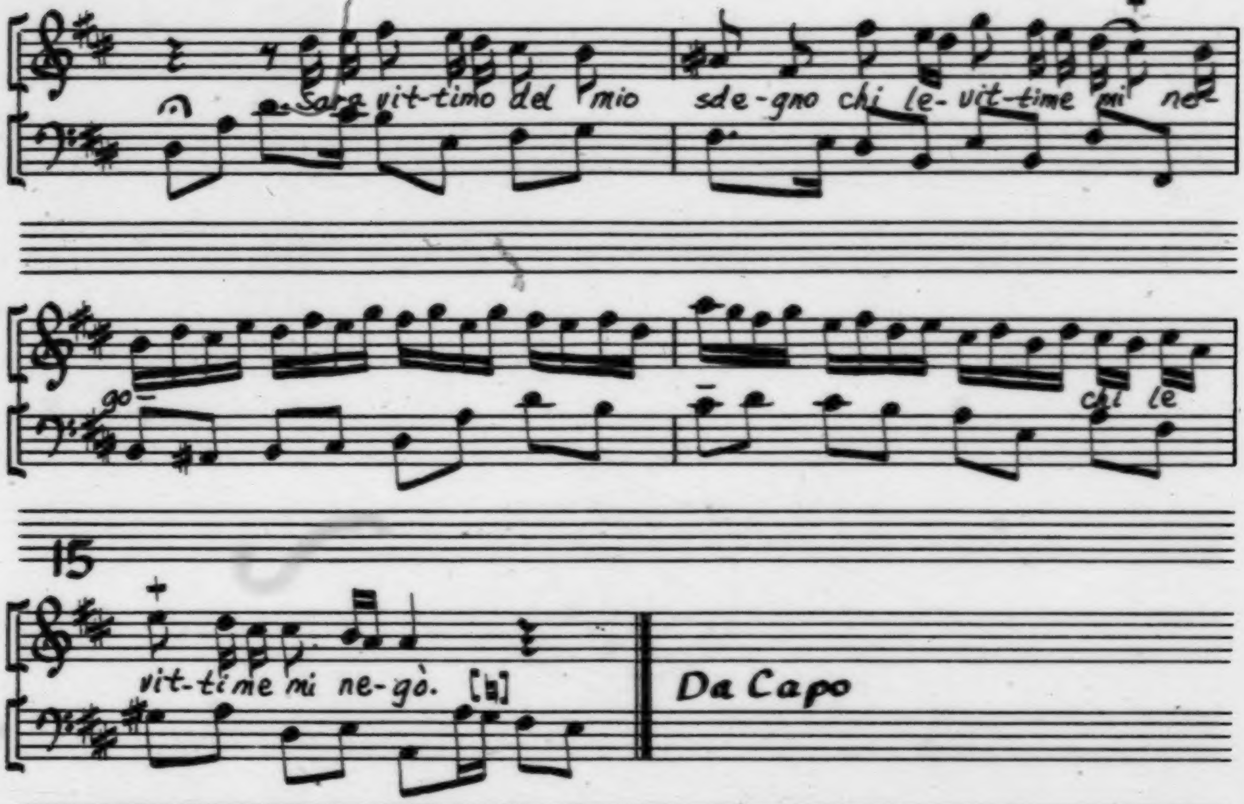

35
1.
2.

Atto Primo, Scena i

Spiaggia del Mar Calidonio di notte a lume di luna. Diana in Aria, sopra un carro tirato da due cerve bianche.

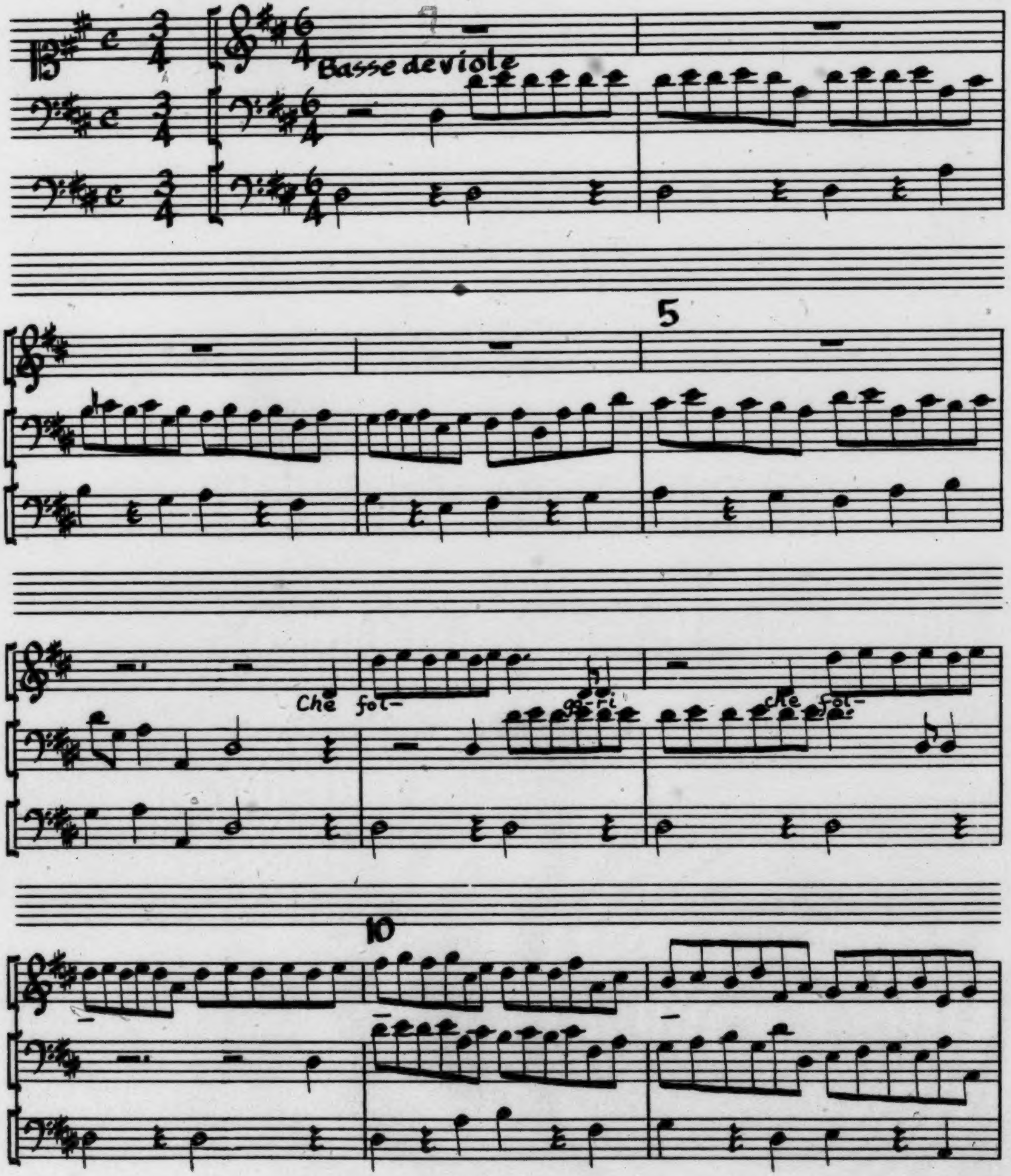
I. Aria

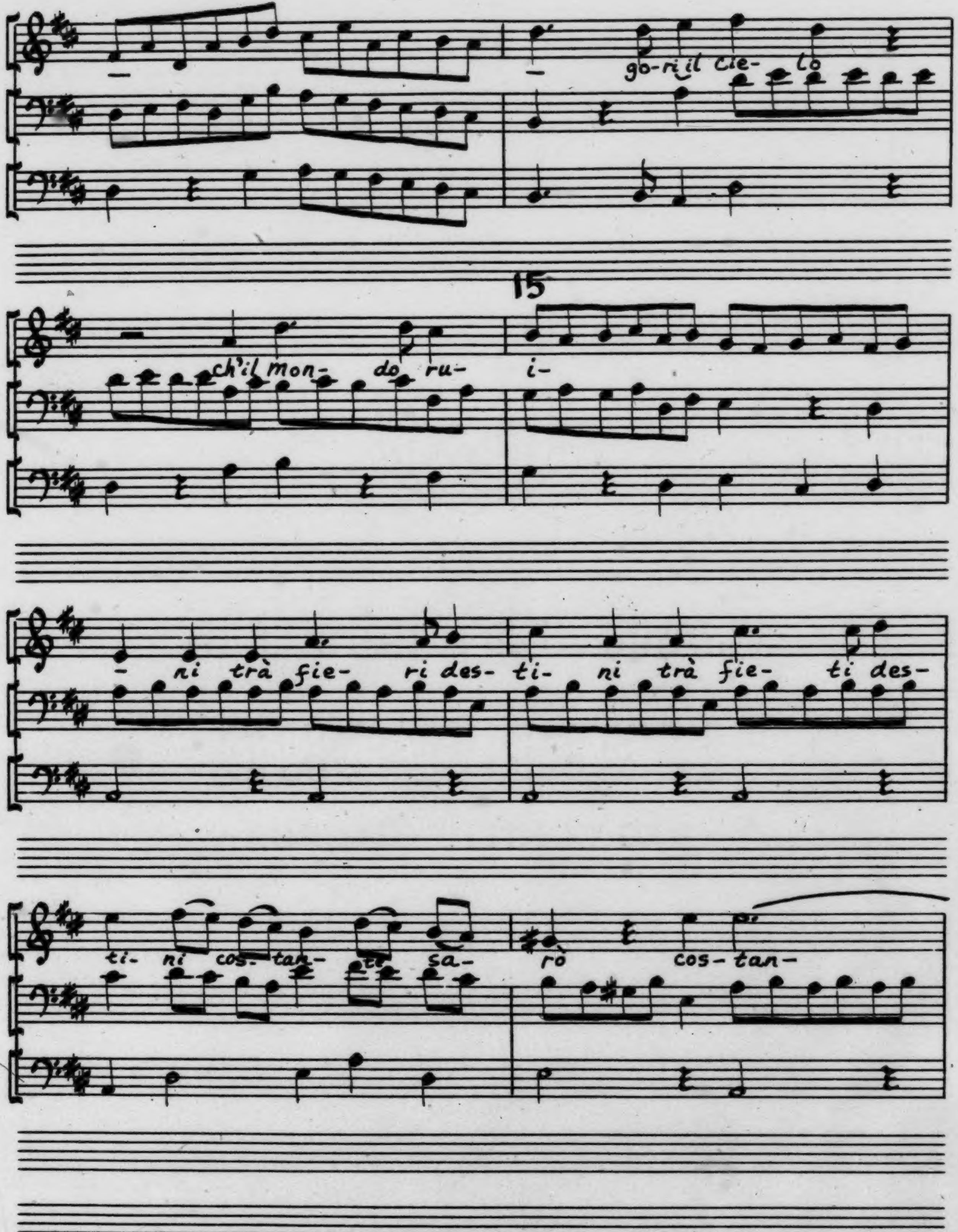

Diana
Pe-ri-rà
pe-ri-rà l'in-gra-to
Re- gnoch'i miei cul-ti dis-prez- zo-
5
peri-rà
peri-rà peri-rà l'in-gra- to
Re-gno ch'i miei cul-ti dis-prez-
zo
10

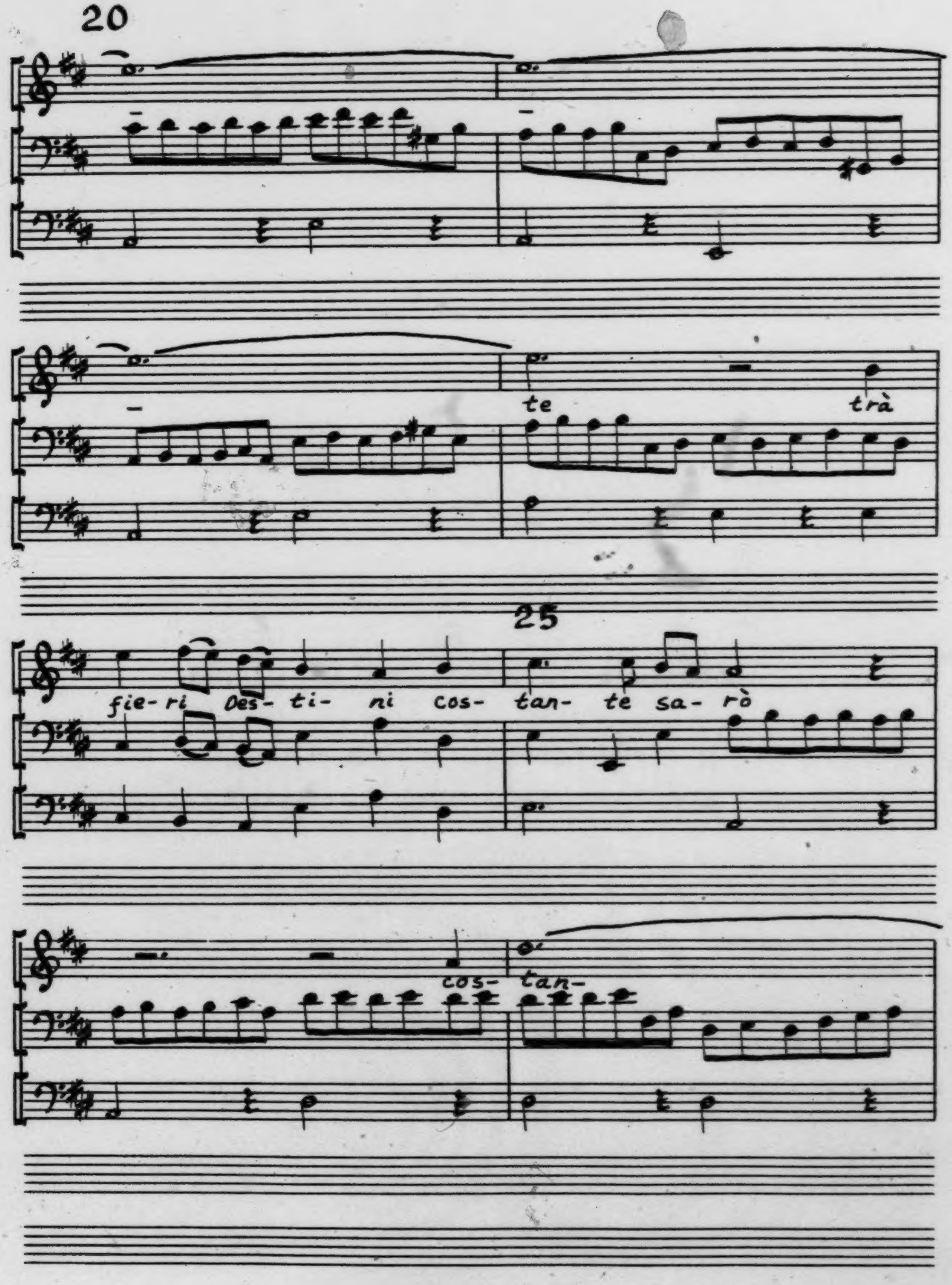

Sara vit-timo del mio sde-gno chi le-vit-time mi ne-
go
chi le
15
vit-time mi ne-gò.
[♮]
Da Capo

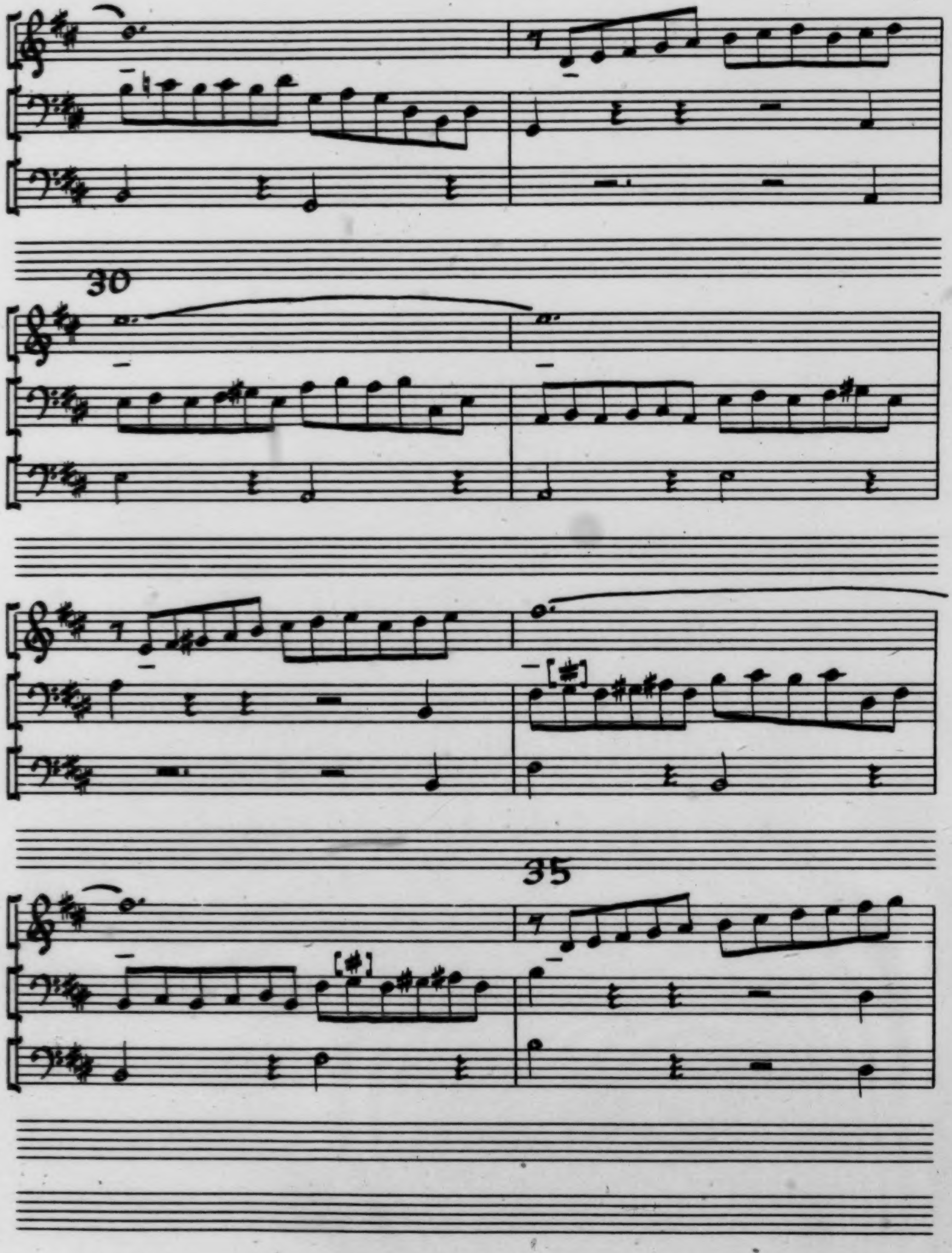
13. Aria

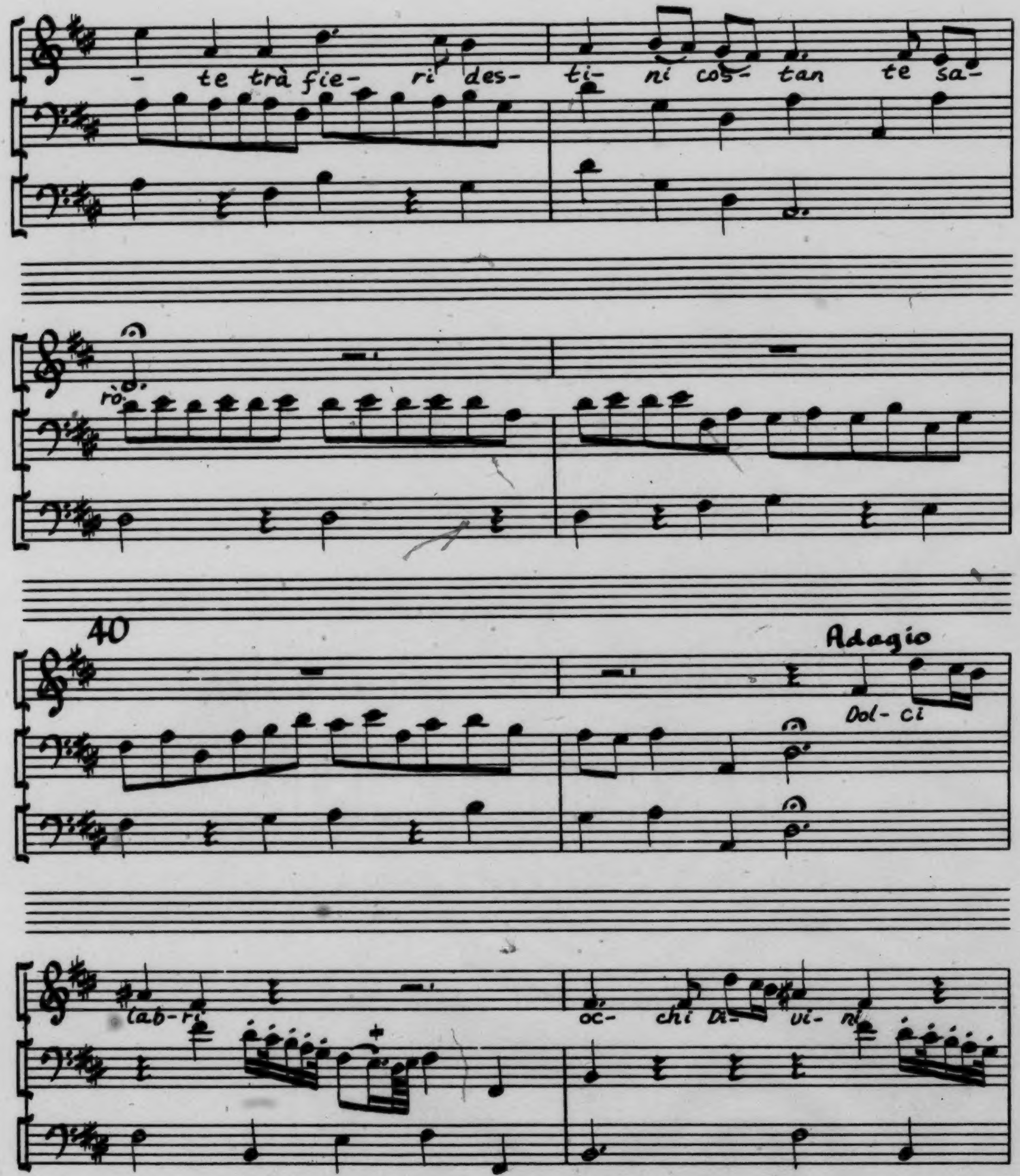
Meleagro

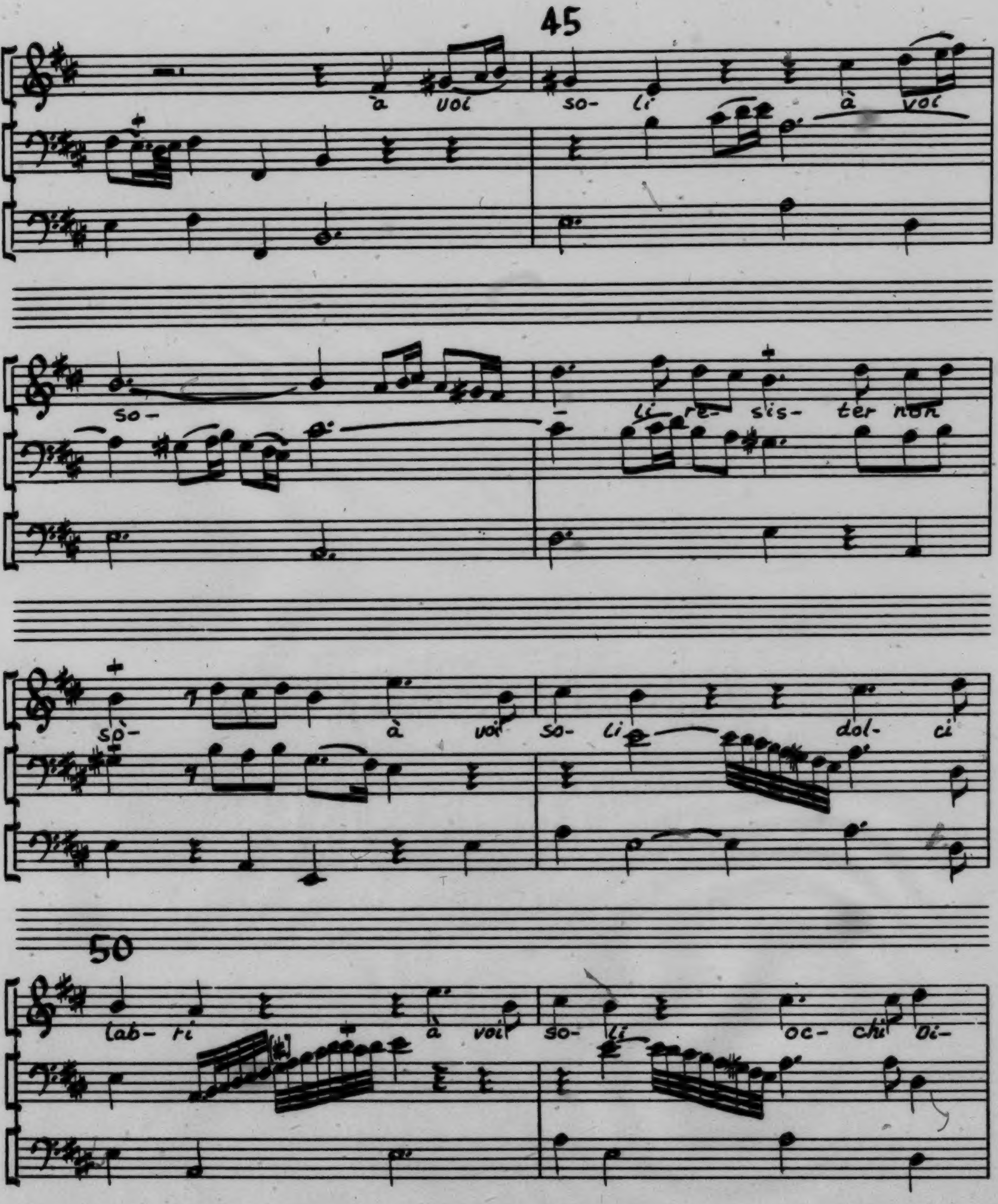

Basse de viole
5
Che fol- go-ri
che fol-
10

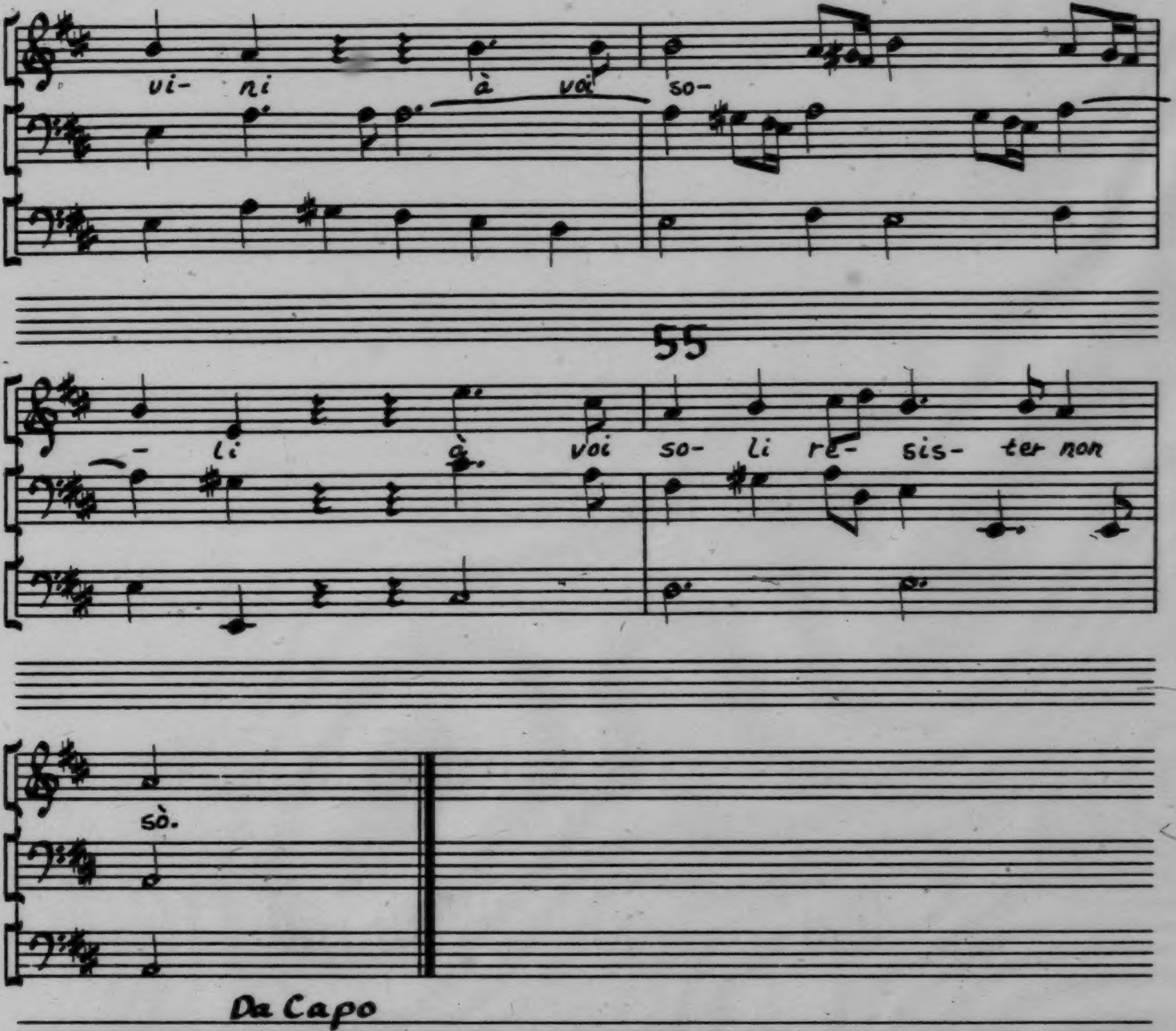

go-ri il cie- lo
15
ch'il mon- do ru- i-
- ni trà fie- ri des- ti- ni trà fie- ti des-
ti- ni cos- tan- te sa- rò cos- tan-


20
te
trà
25
fie- ri Des- ti- ni cos- tan- te sa- rò
cos- tan-

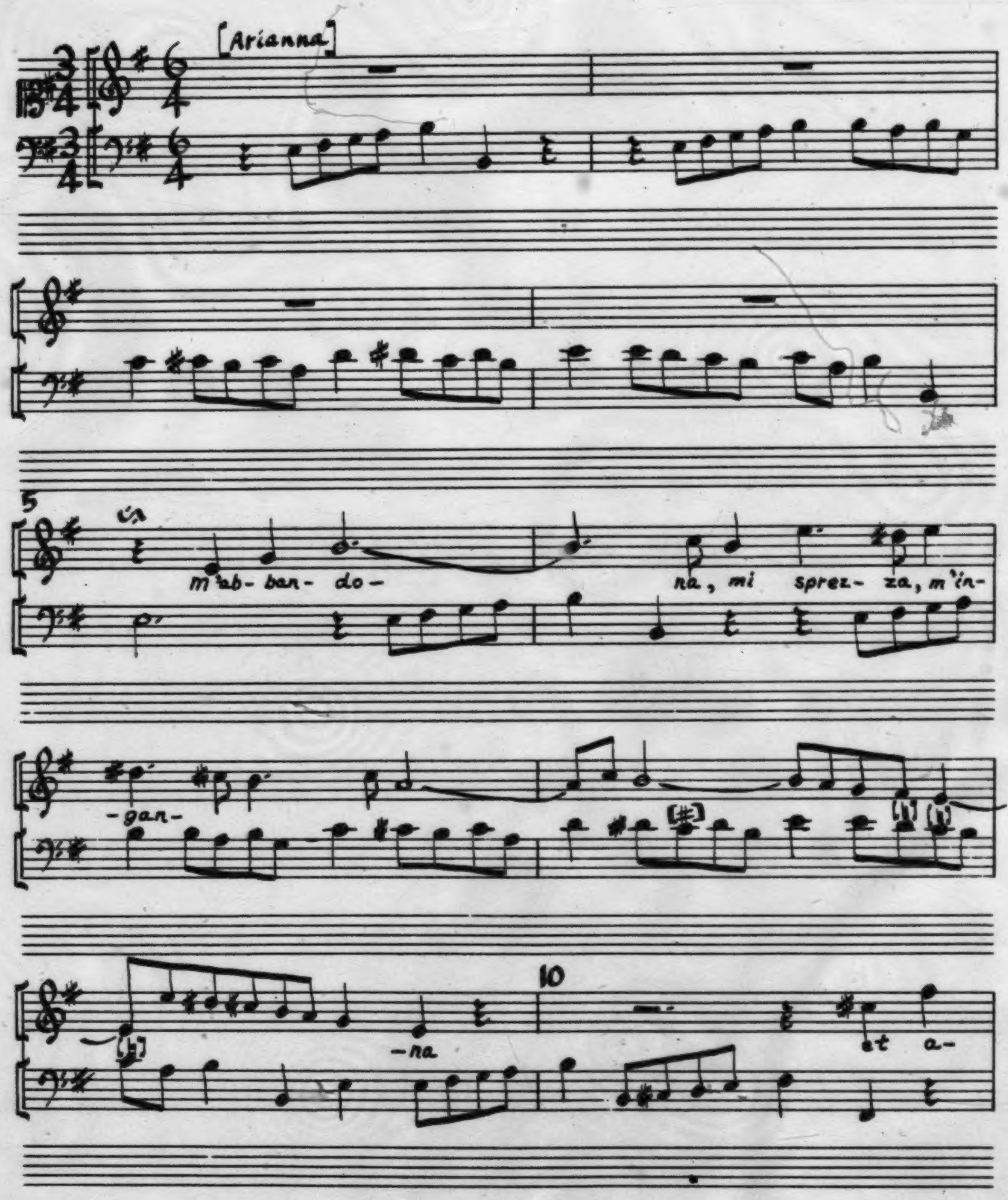

30
[#]
35
[#]

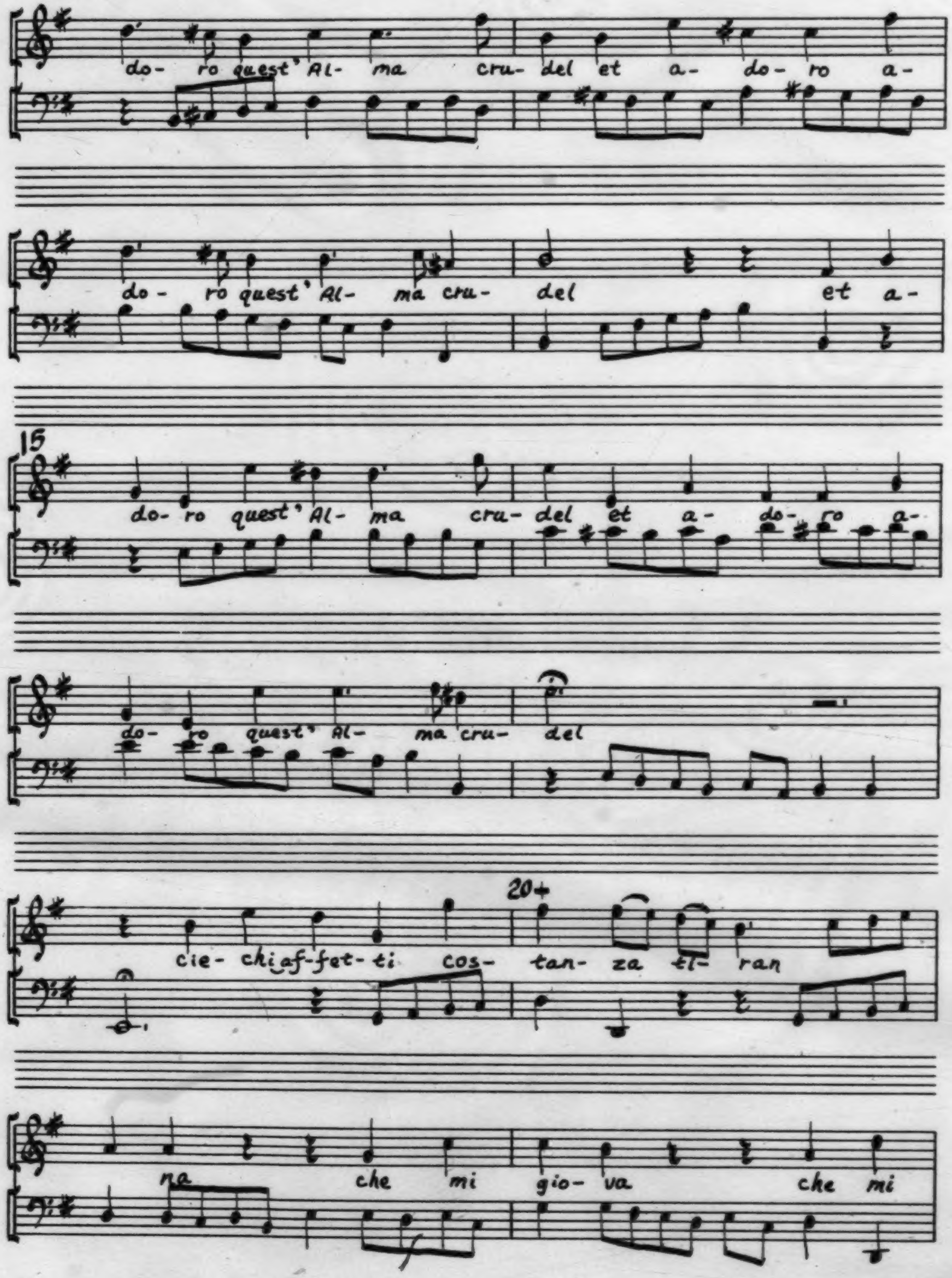

- te trà fie- ri des- ti- ni cos- tan te sa-
rò
40
Adagio
Dol- ci
lab- ri
oc- chi Di- vi- ni

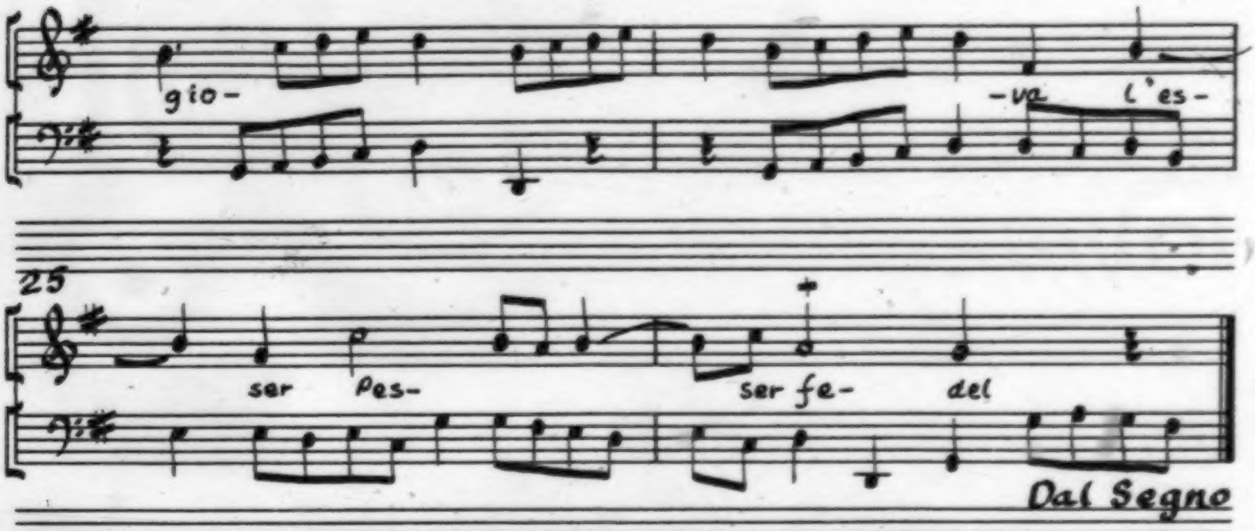

45
a voi so- li à voi
so- li re- sis- ter non
sò- à voi so- li dol- ci
50
lab- ri à voi so- li oc- chi oi-


vi- ni
à voi
so-
55
- li
à
voi
so- li
re- sis- ter non
sò.
Da Capo

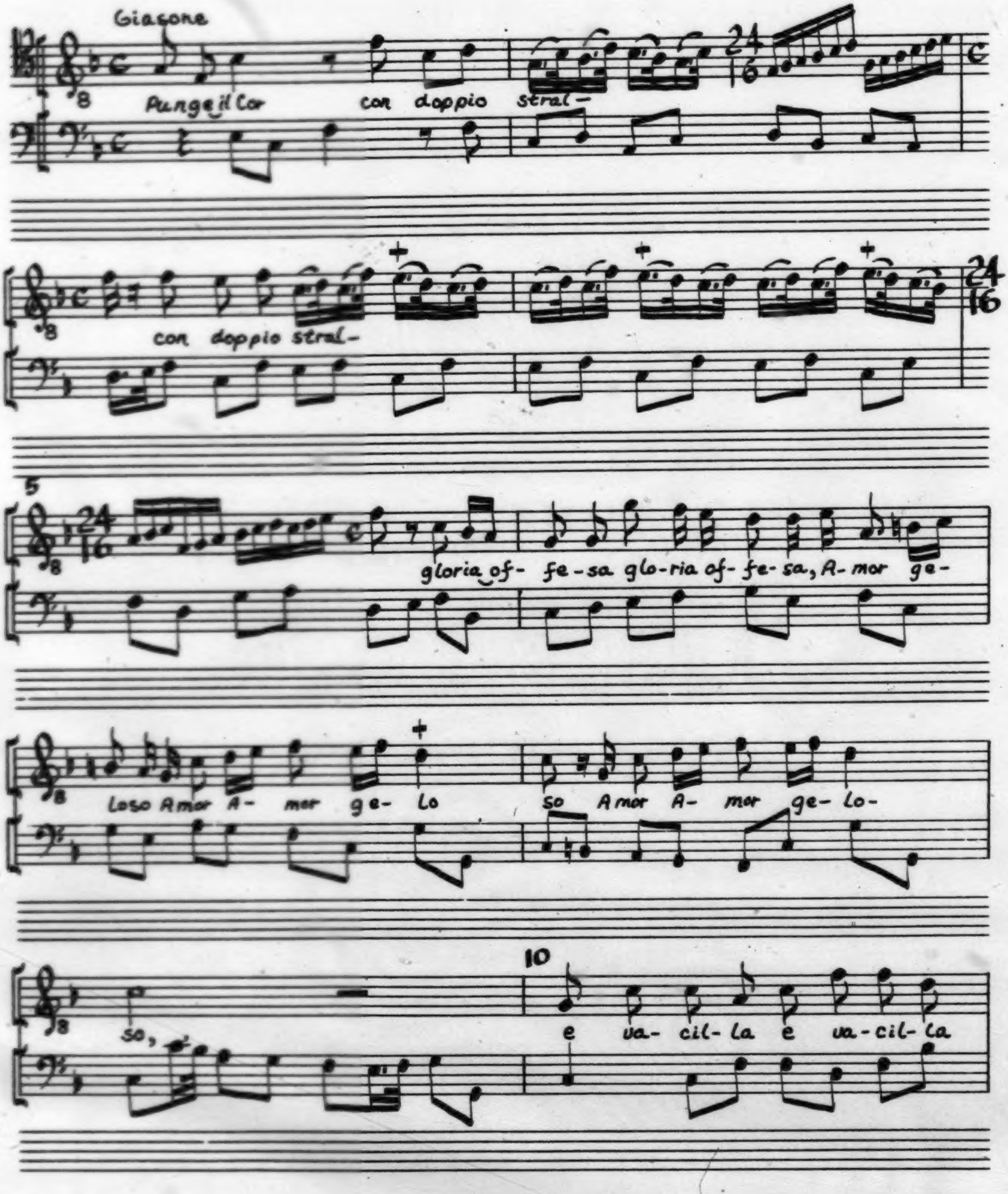
19. Aria

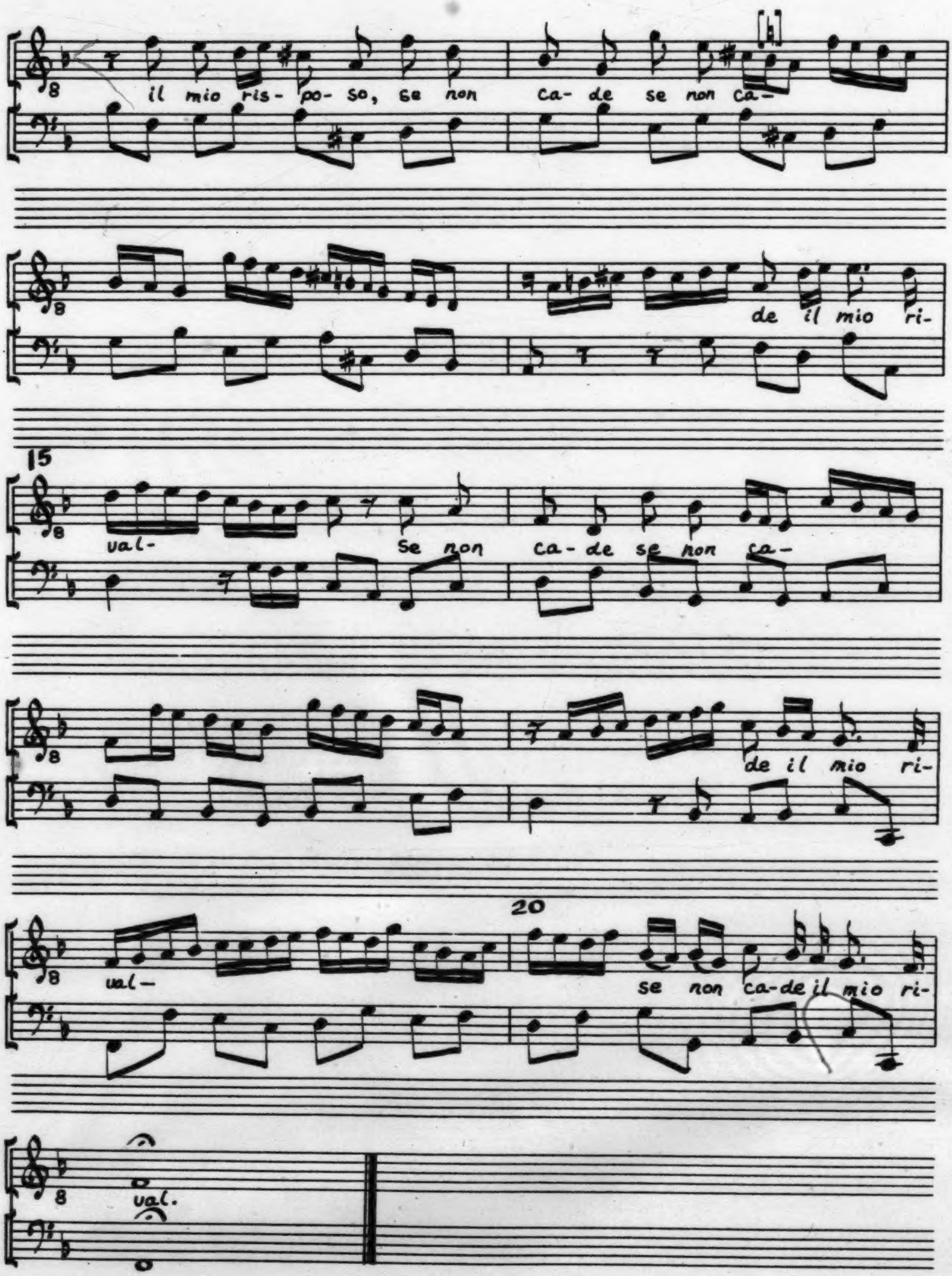

[Arianna]
5
M'ab- ban- do- na, mi sprez- za, m'in- -gan- -na
10
et a-
[#]
[♮]


do- ro quest' Al- ma cru- del et a- do- ro a-
do- ro quest' Al- ma cru- del et a-
15
do- ro quest' Al- ma cru- del et a- do- ro a-
do- ro quest' Al- ma cru- del
20+
cie- chi af- fet- ti cos- tan- za ti- ran
na che mi gio- va che mi

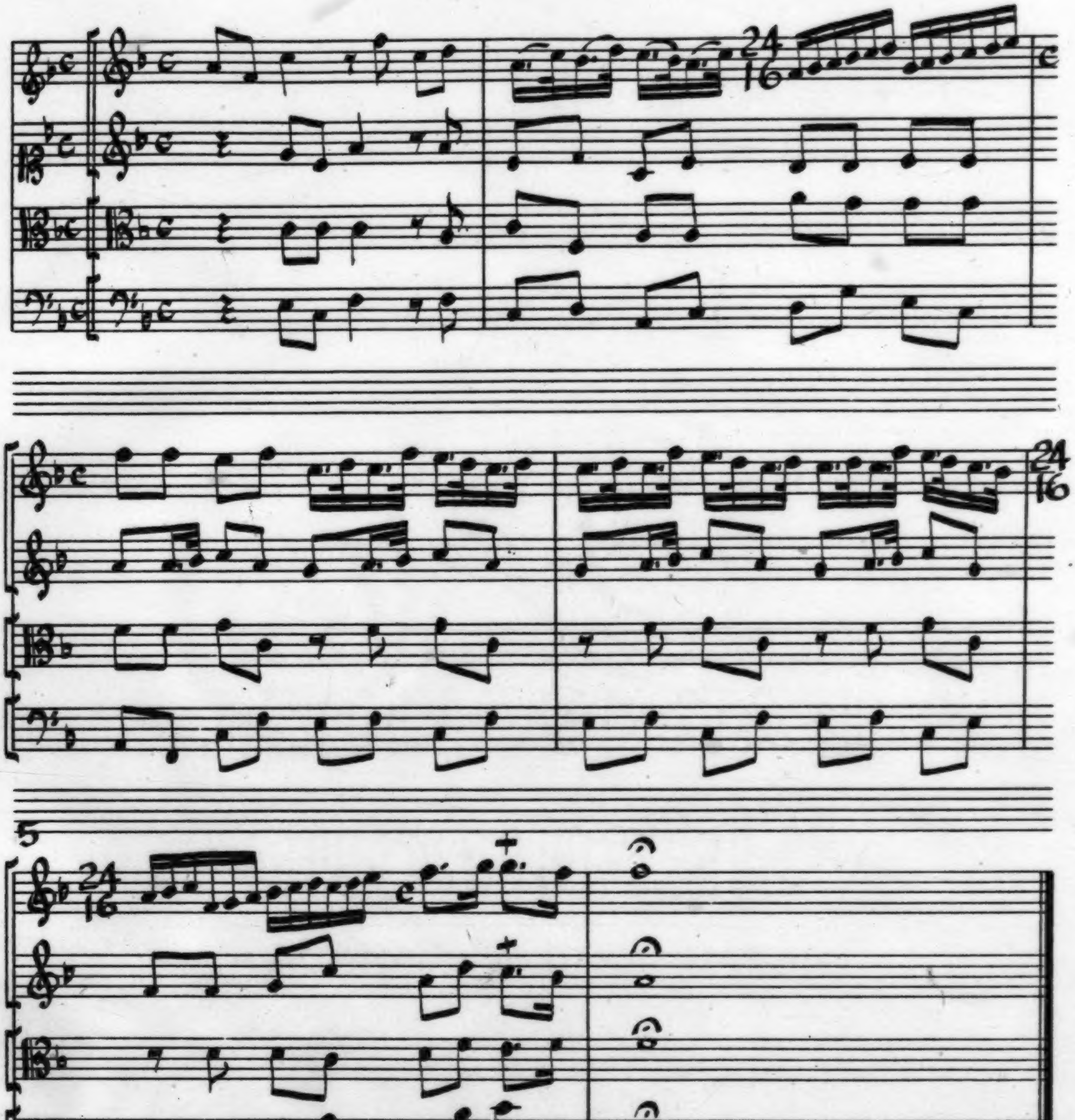

gio-
-va l'es-
25
ser l'es-
ser fe-
del
Dal Segno

30. Aria

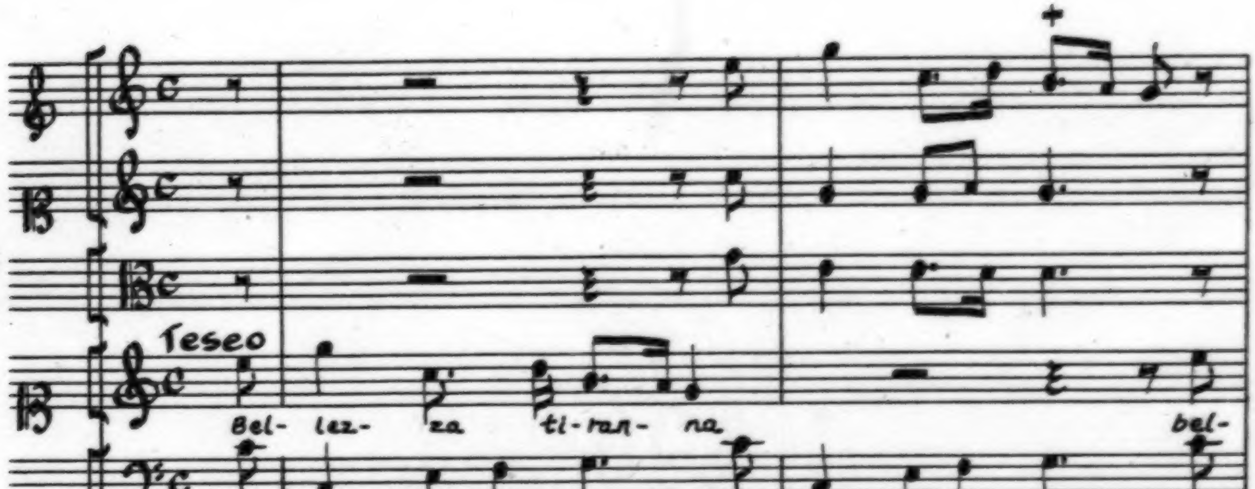

Giasone
Punge il Cor con doppio stral–
24
16
con doppio stral–
24
16
5
24
16
gloria of- fe-sa glo-ria of-fe-sa, A-mor ge-
loso Amor A- mor ge- lo
so Amor A- mor ge- lo-
so,
10
e va-cil-la e va-cil-la

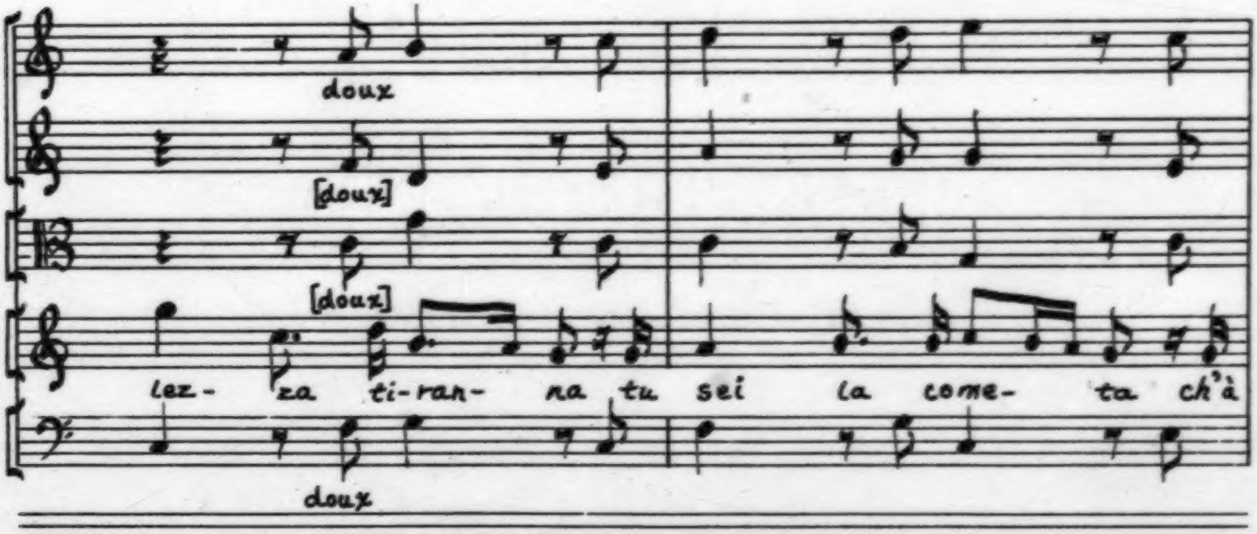

il mio ris- po- so, se non ca- de se non ca-
de il mio ri-
15
val- Se non ca- de se non ca-
de il mio ri-
20
val- se non ca-de il mio ri-
val.

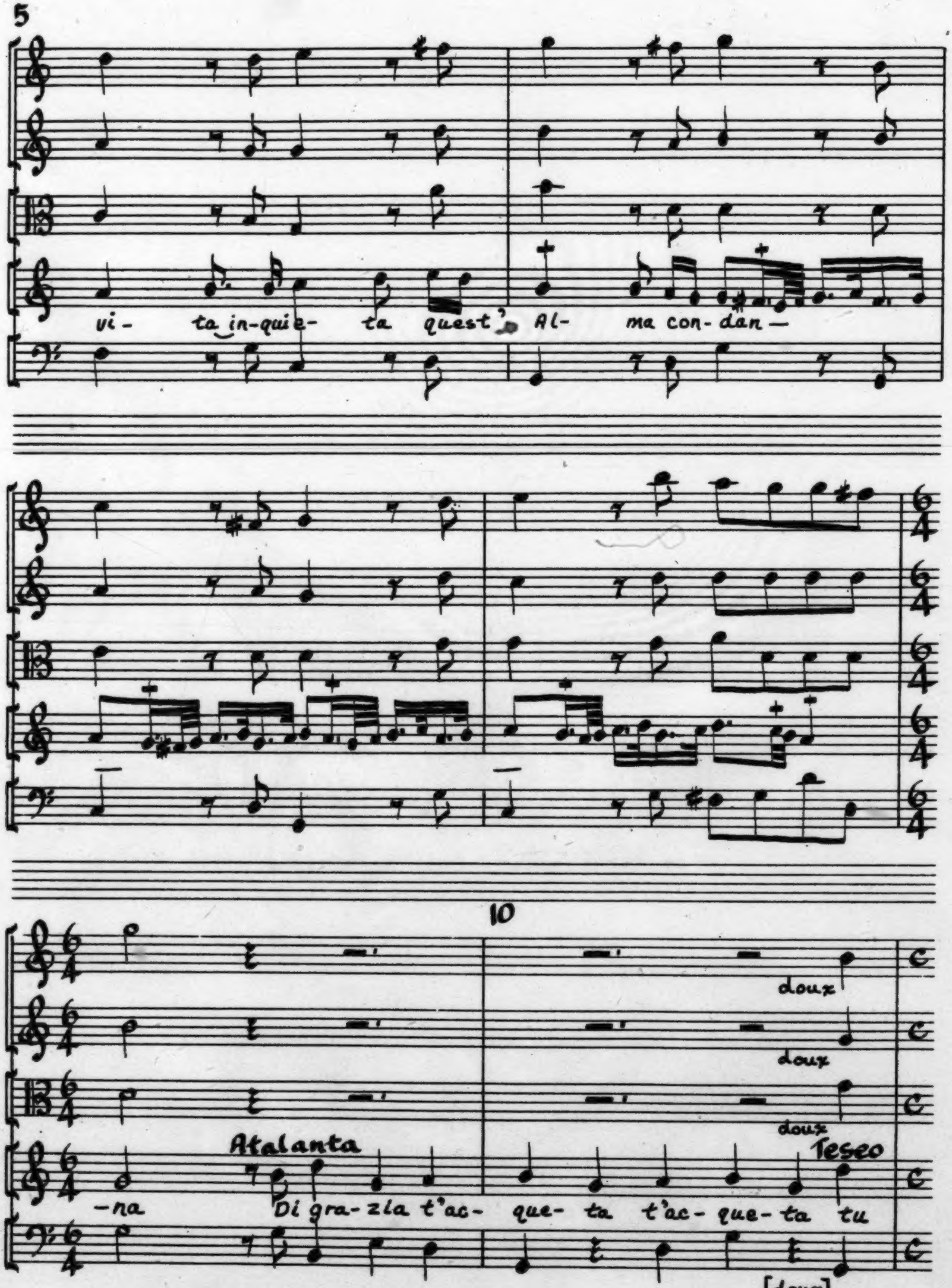
Ritornello

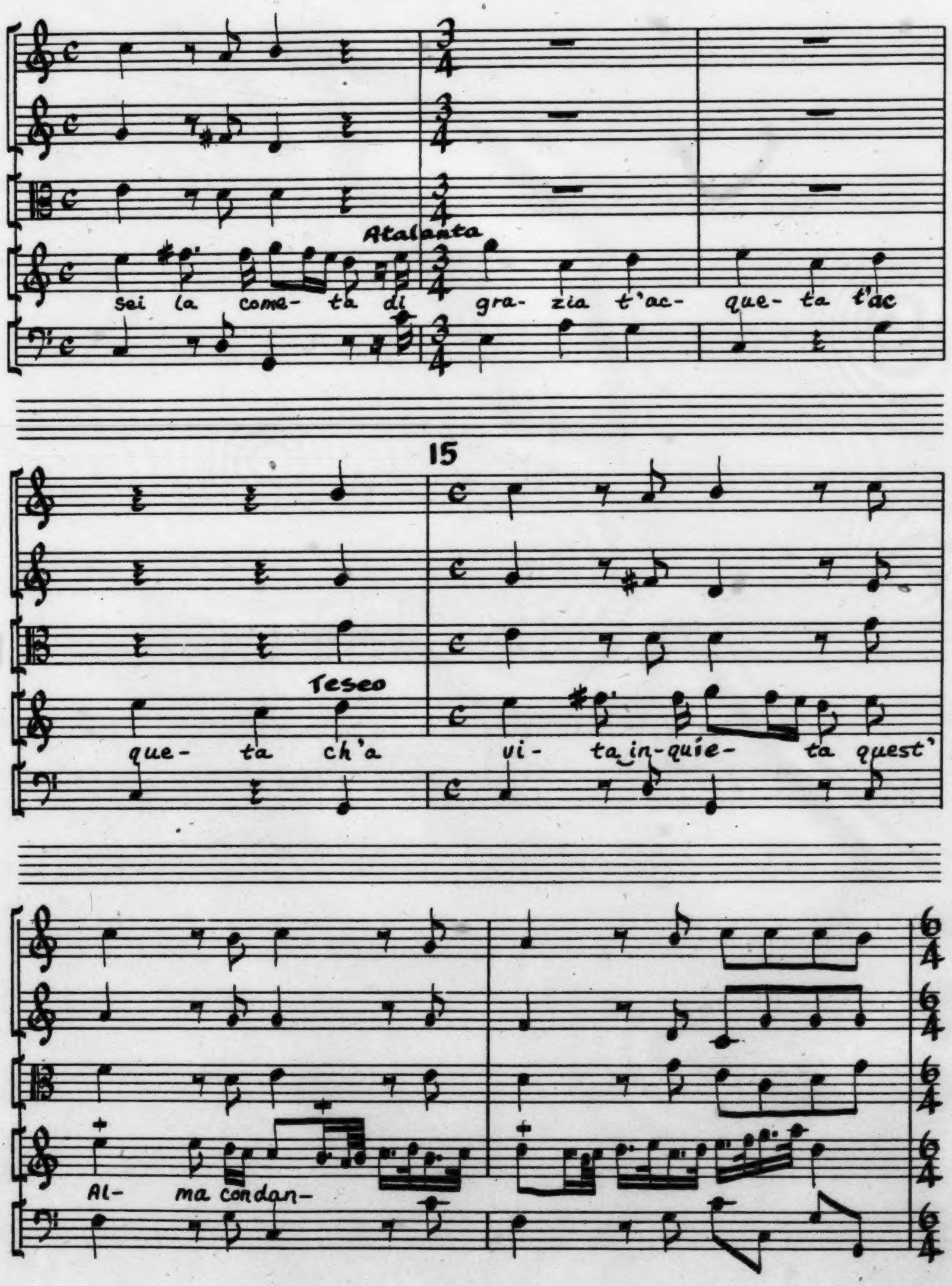


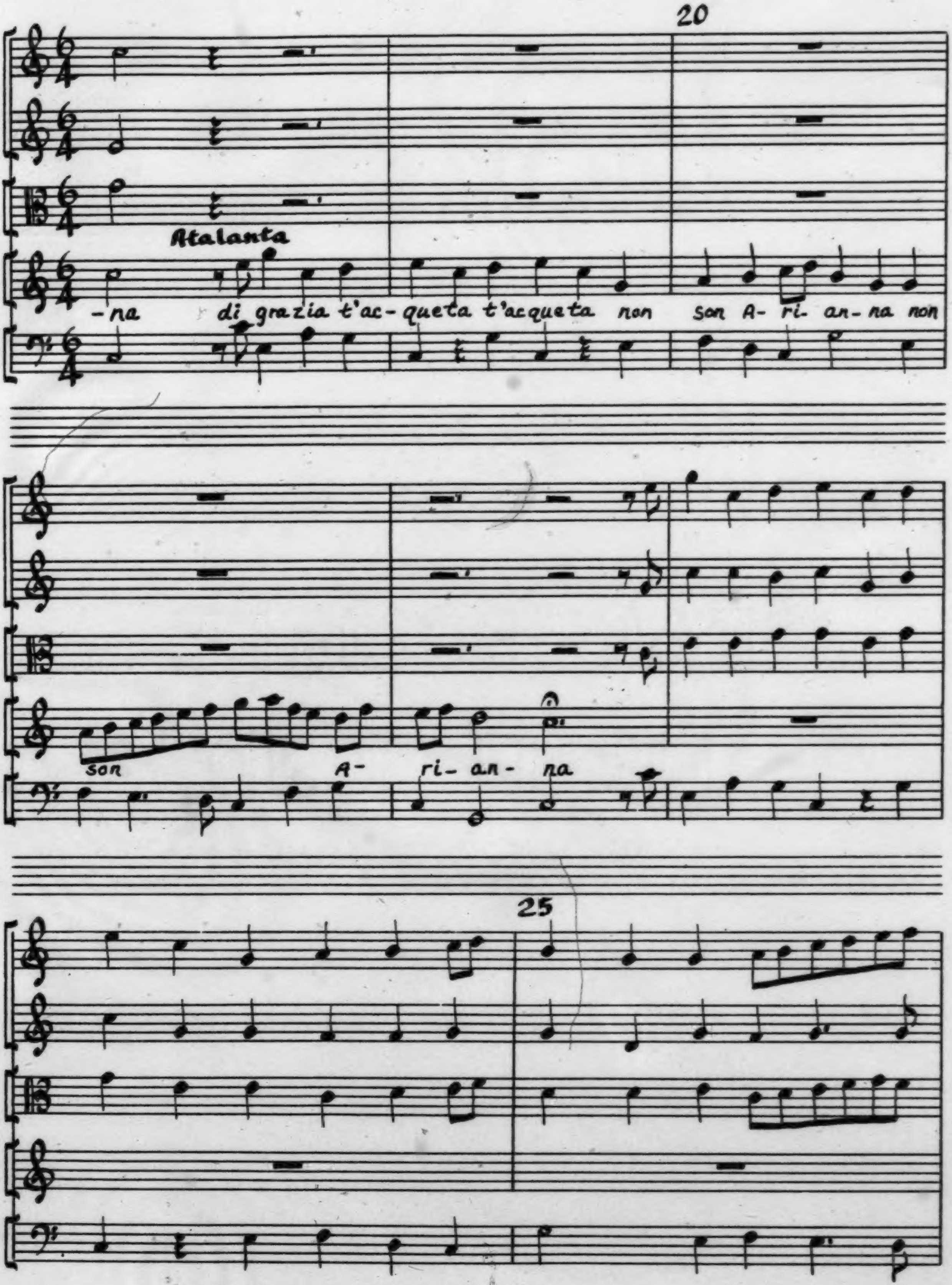
34. Aria a 2 voci

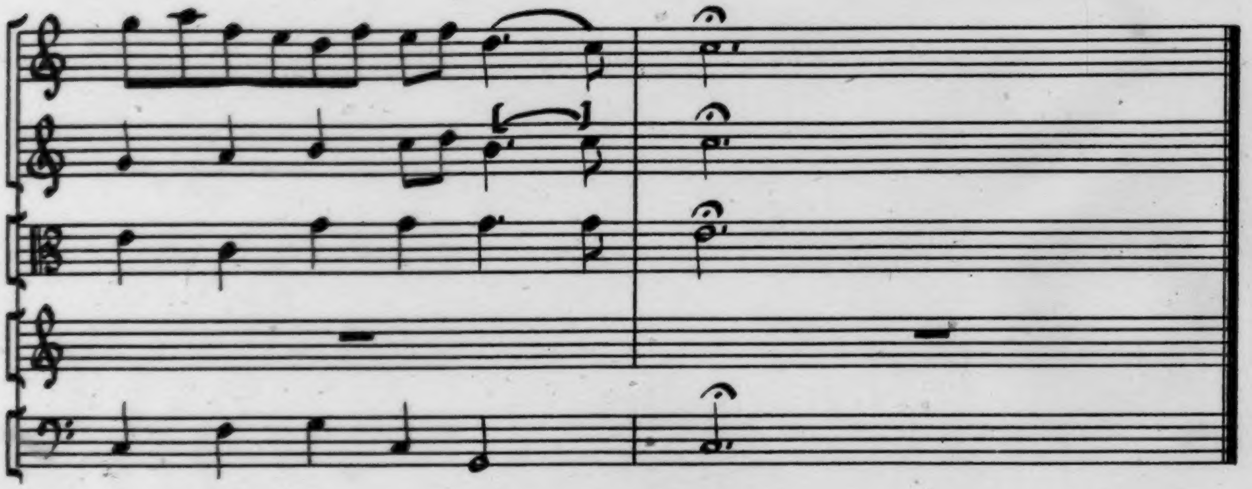

Teseo
Bel- lez- za ti-ran- na bel-


doux
[doux]
[doux]
lez- za ti-ran- na tu sei la come- ta ch'à
doux

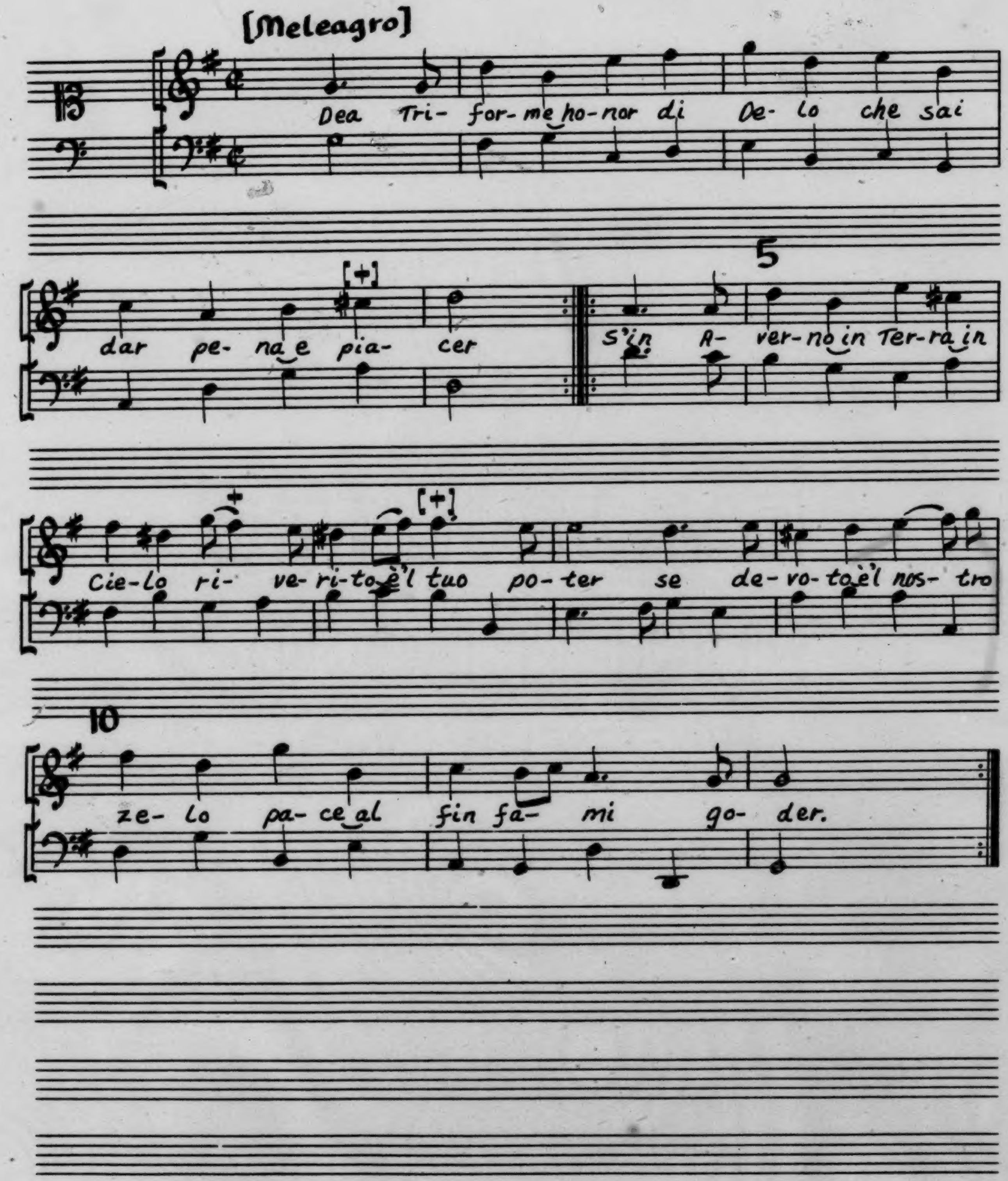

5
vi- ta in-quie- ta quest' Al- ma con-dan-
6
4
10
doux
doux
doux
Atalanta
Teseo
-na Di gra-zia t'ac- que- ta t'ac- que- ta tu
[doux]


Atalanta
sei la come- ta di gra- zia t'ac- que- ta t'ac
15
Teseo
que- ta ch'a vi- ta in-quie- ta quest'
Al- ma condan-

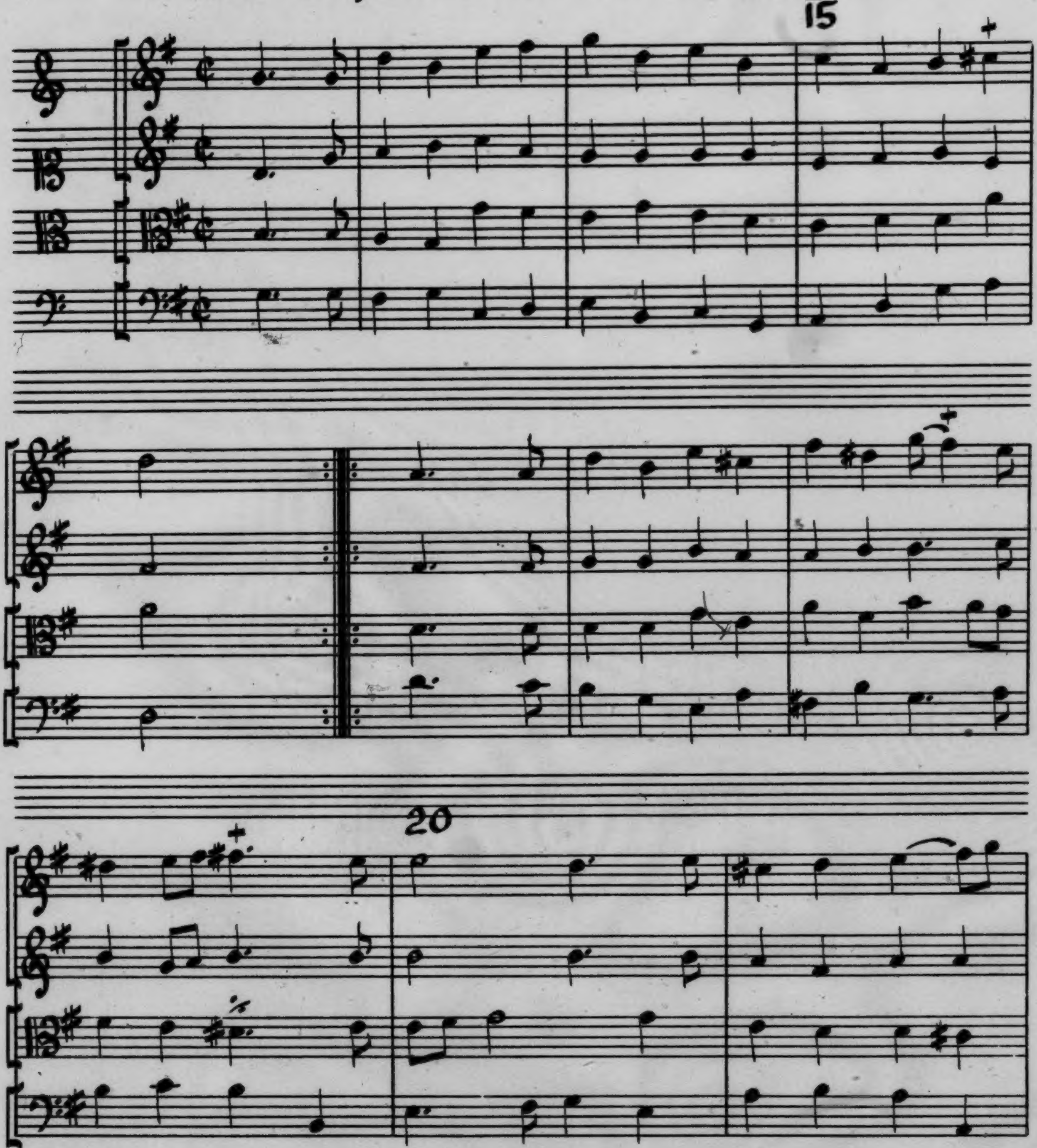

20
Atalanta
-na di grazia t'ac- queta t'acqueta non son A- ri- an- na non
son A- ri- an- na
25

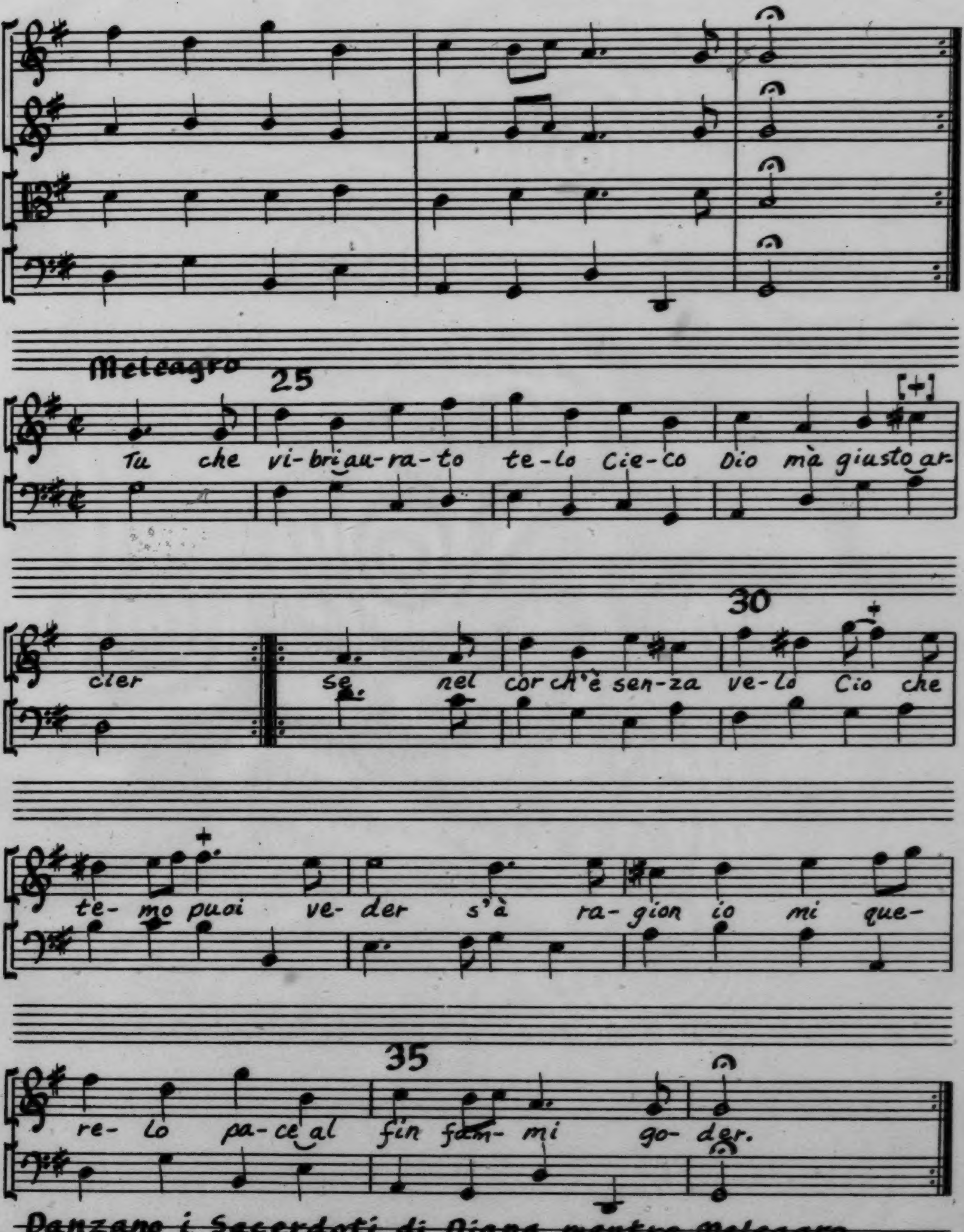


42. Aria


[Meleagro]
Dea Tri- for- me ho- nor di De- lo che sai
[+]
dar pe- na e pia- cer
5
s'in A- ver- no in Ter- ra in
+
[+]
Cie- lo ri- ve- ri- to è'l tuo po- ter se de- vo- to è'l nos- tro
10
ze- lo pa- ce al fin fa- mi go- der.

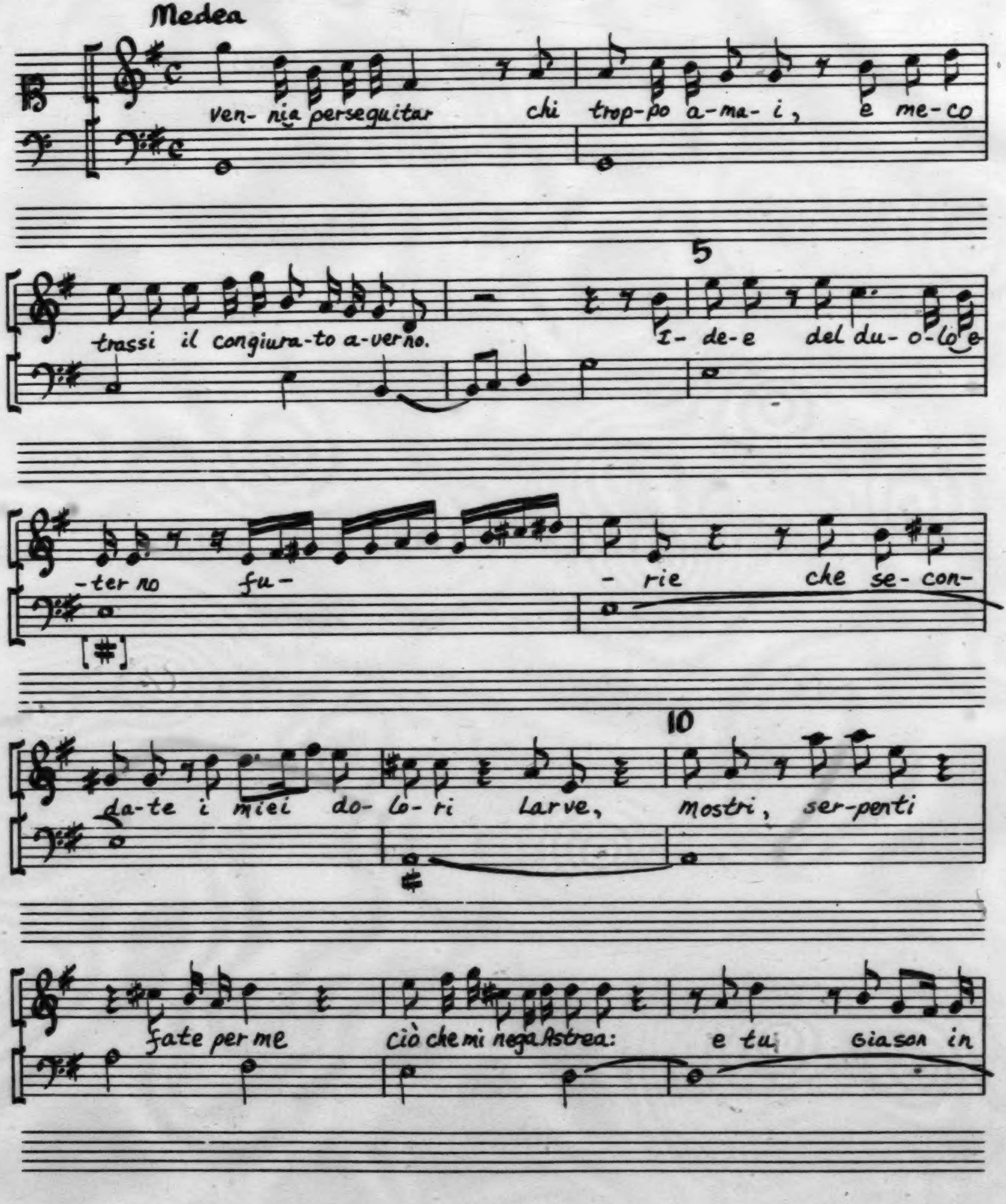
Premier Air pour les Prestres de Diane-Ballo

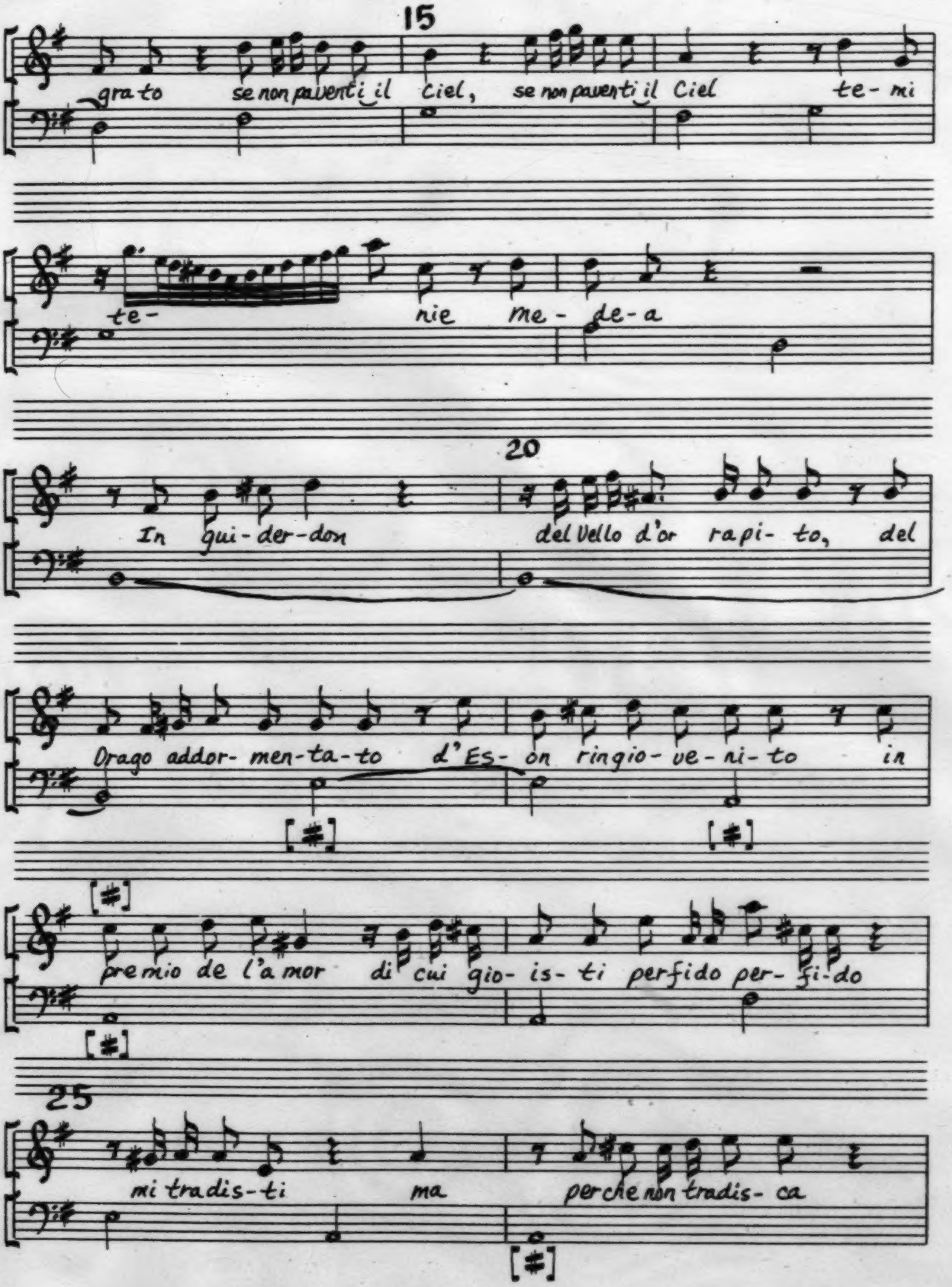


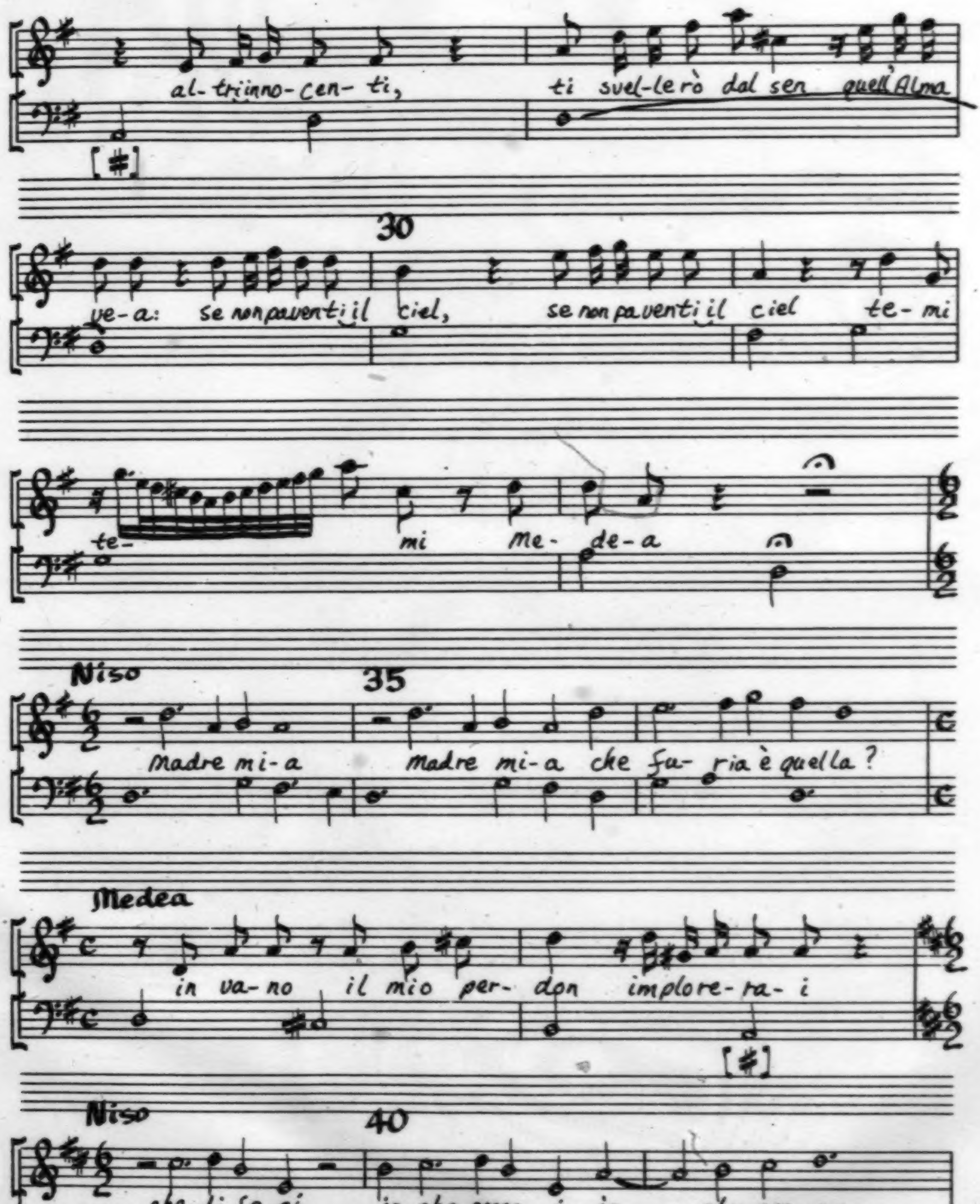

Meleagro
25
Tu che vi-bri au-ra-to te-lo Cie-co Dio mà giusto ar-
[+]
cier se nel cor ch'è sen-za ve-lo Cio che
30
te- mo puoi ve- der s'à ra- gion io mi que-
re- lo pa- ce al fin fam- mi go- der.
35

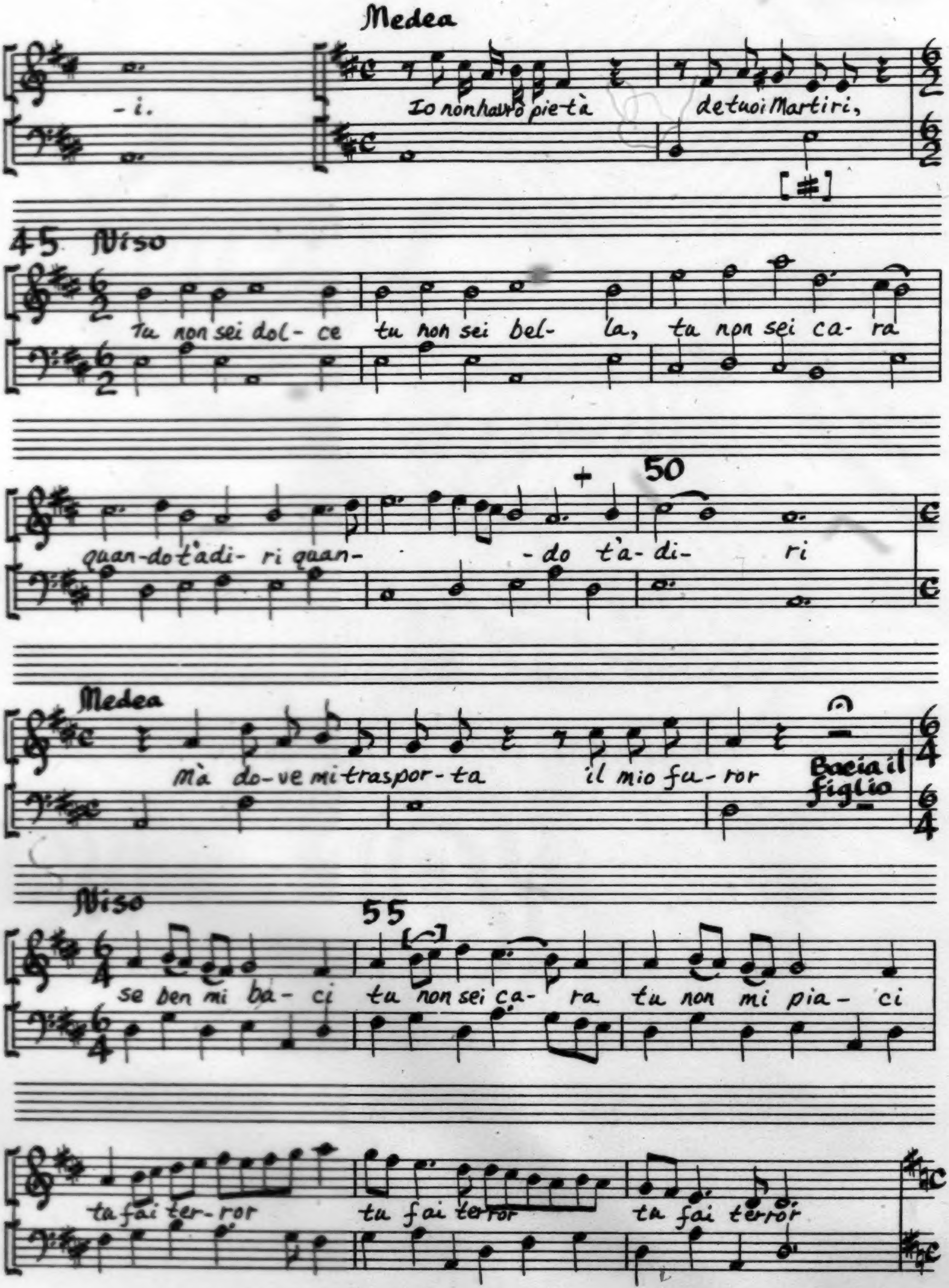
Danzano i Sacerdoti di Diana mentre Meleagro
canta le Sodette stanze.

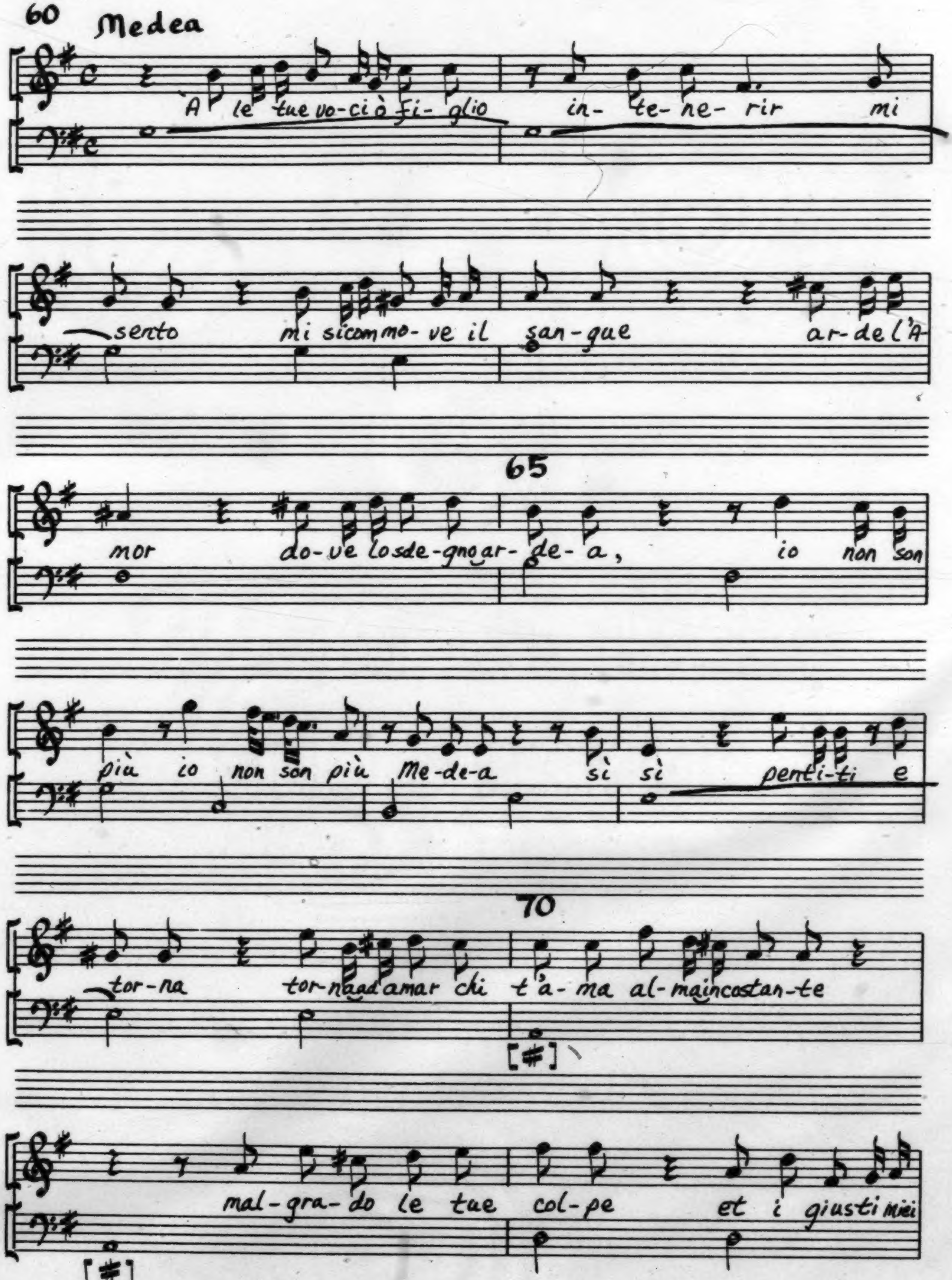
45. Recitativo/Arioso

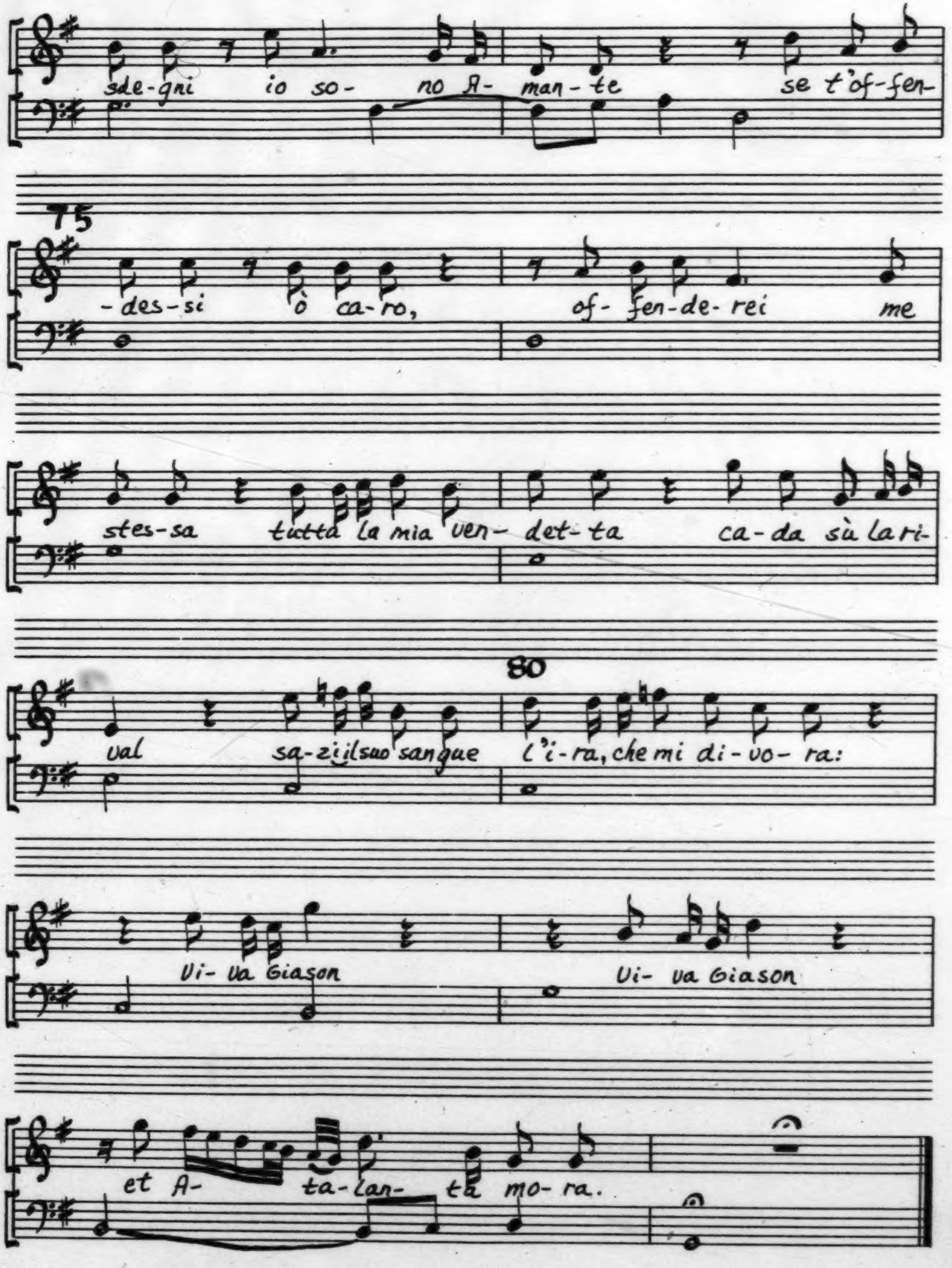

Medea
ven- nia perseguitar chi trop-po a-ma- i, e me-co
trassi il congiura-to a-verno. I- de-e del du- o-lo e
-ter no fu- - rie che se- con-
da-te i miei do- lo- ri Larve, mostri, ser-penti
fate per me ciò che mi nega Astrea: e tu Giason in
5
10
[♯]


15
grato se non paventi il Ciel, se non paventi il Ciel te- mi
te- nie me- de- a
20
In gui- der- don del Vello d'or rapi- to, del
Drago addor- men- ta- to d'Es- on ringio- ve- ni- to in
[#]
[#]
[#]
premio de l'a mor di cui gio- is- ti perfido per- fi- do
[#]
25
mi tradis- ti ma perche non tradis- ca
[#]


al-tri inno-cen-ti, ti svel-le-rò dal sen quell'Alma
[#]
30
ve-a: se non paventi il ciel, se non paventi il ciel te-mi
te- mi Me- de-a
Niso
35
madre mi-a madre mi-a che fu- ria è quella?
Medea
in va-no il mio per- don implore-ra- i
[#]
Niso
40
che ti fe-ci in che pecca-i in che pec-ca-


Medea
-i.
Io non havrò pietà de tuoi Martiri,
[#]
45 Niso
tu non sei dol-ce tu non sei bel- la, tu non sei ca- ra
+ 50
quan-do t'adi- ri quan- - do t'a- di- ri
Medea
Mà do-ve mi traspor- ta il mio fu- ror
Bacia il figlio
Niso
55
se ben mi ba- ci tu non sei ca- ra tu non mi pia- ci
tu fai ter- ror tu fai terror tu fai terror

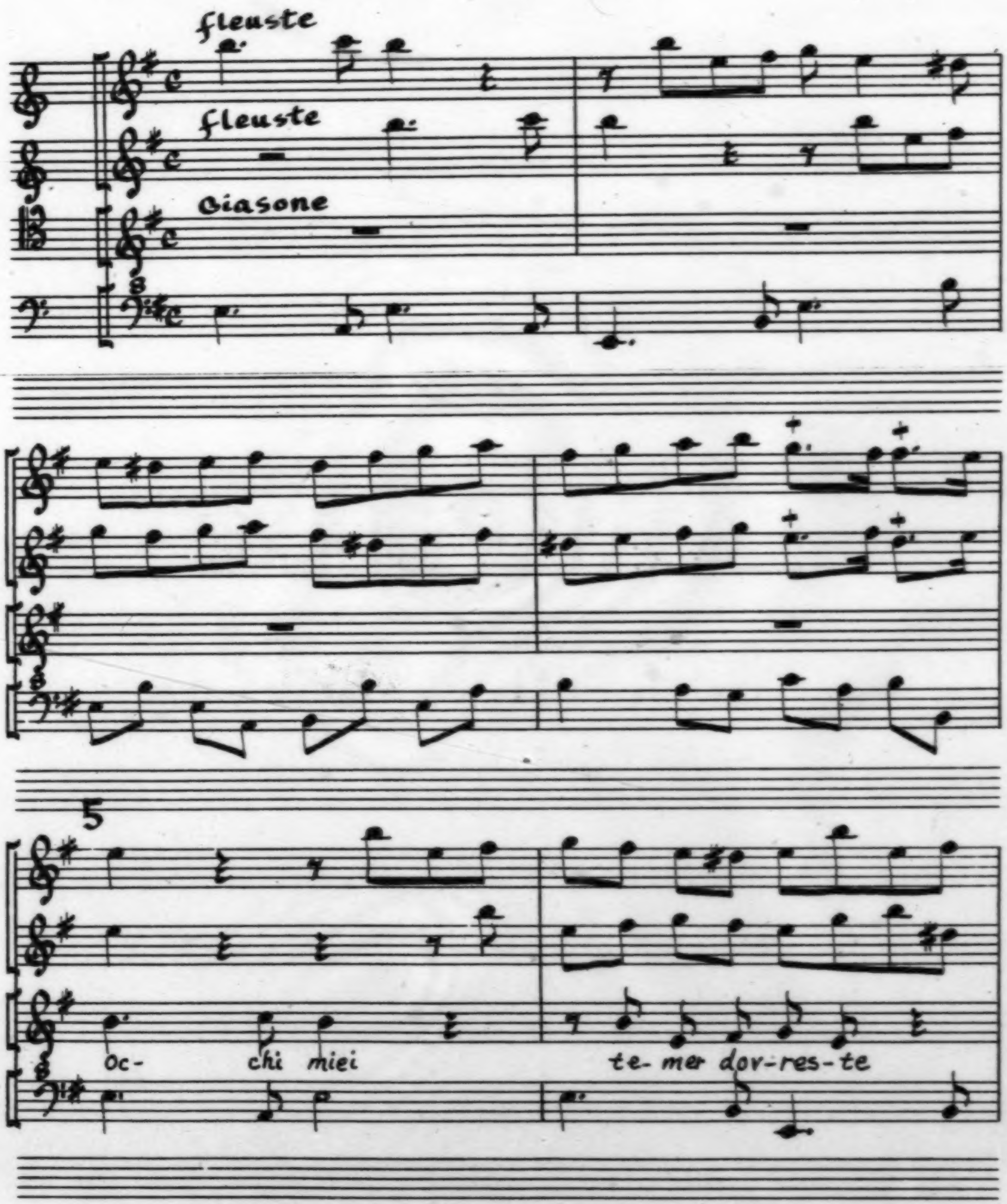

60
Medea
A le tue vo-ci ò fi- glio in- te- ne- rir mi
sento mi si commo- ve il san- gue ar- de l'A-
65
mor do-ve lo sde- gno ar- de- a, io non son
più io non son più Me-de-a sì sì penti-ti e
70
tor-na tor-na ad amar chi t'a- ma al- ma incostan-te
[#]
mal-gra- do le tue col- pe et i giusti miei
[#]

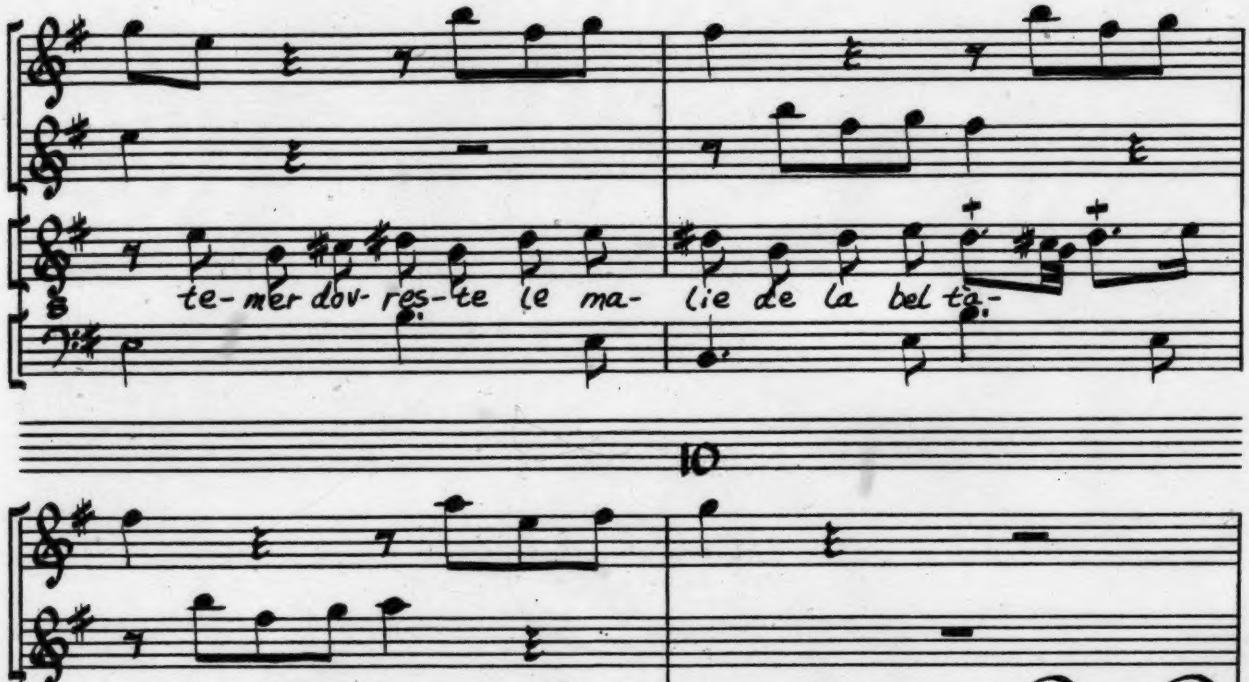

sde-gni io so- no A- man-te se t'of-fen-
75
-des-si ò ca-ro, of-fen-de-rei me
stes-sa tutta la mia ven- det-ta ca-da sù la ri-
80
val sa-zi il suo sangue l'i-ra, che mi di-vo-ra:
Vi- va Giason Vi- va Giason
et A- ta-lan- ta mo-ra.

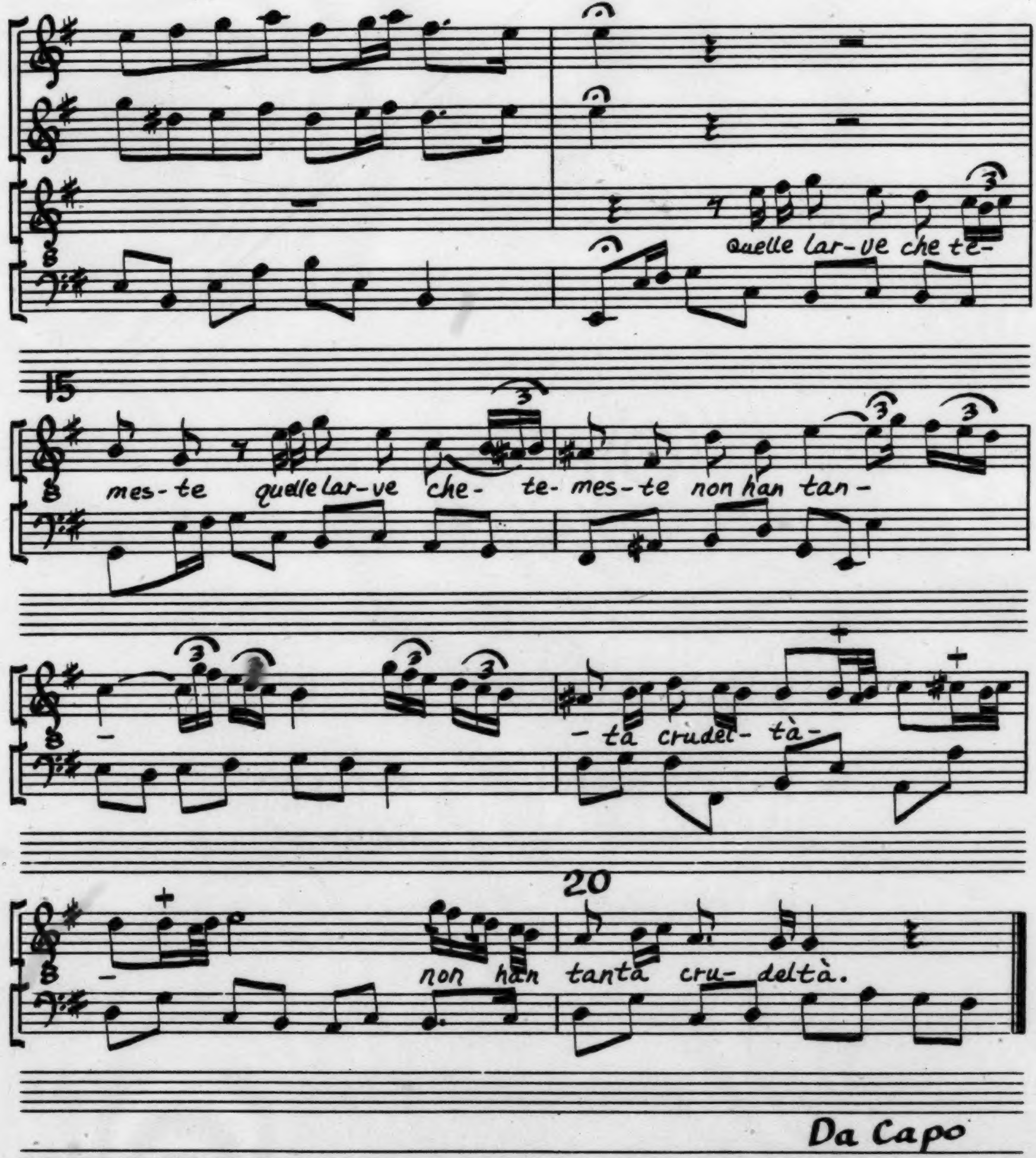
Scena ii

Giasone, poi Acaste

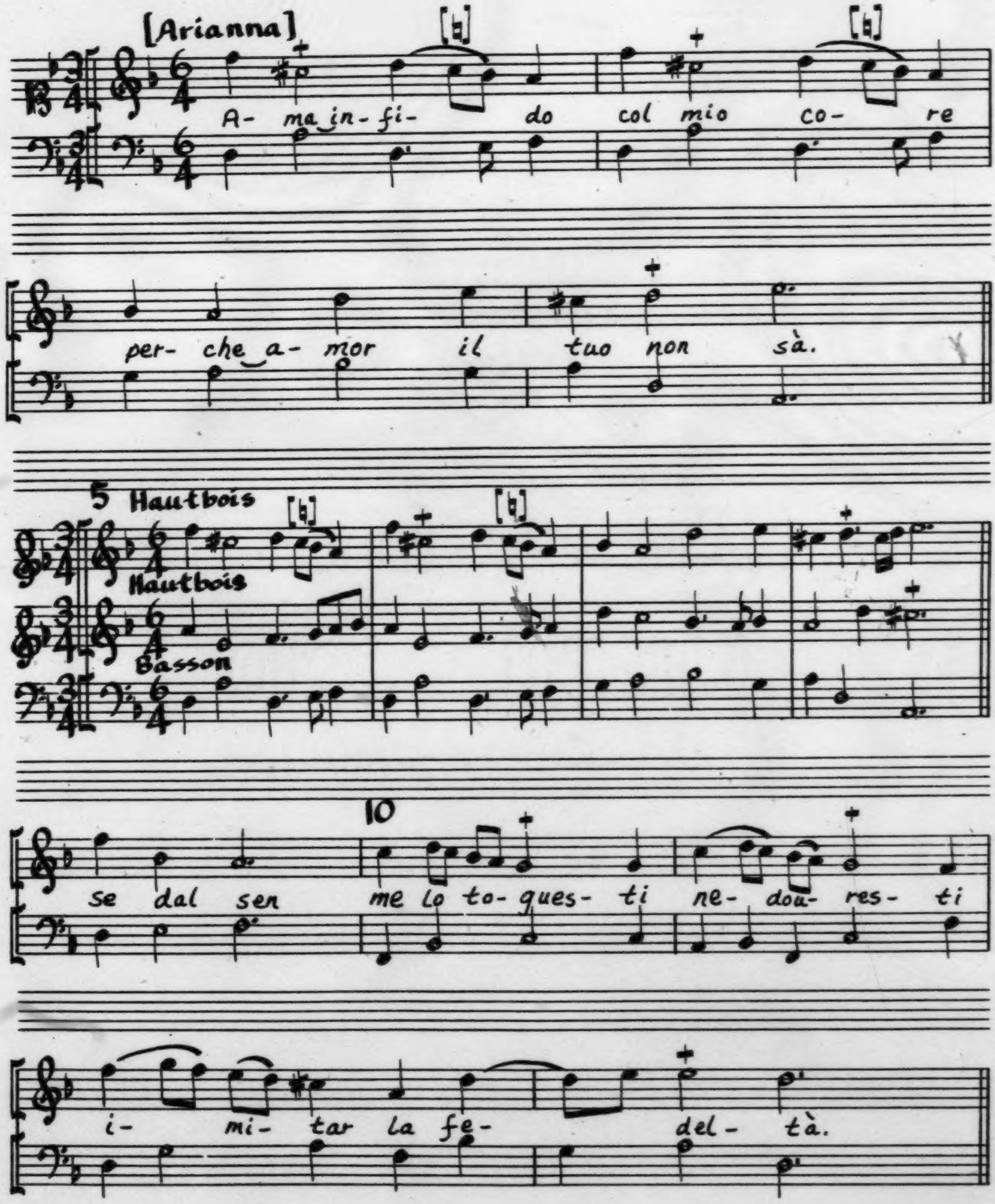
47. Aria

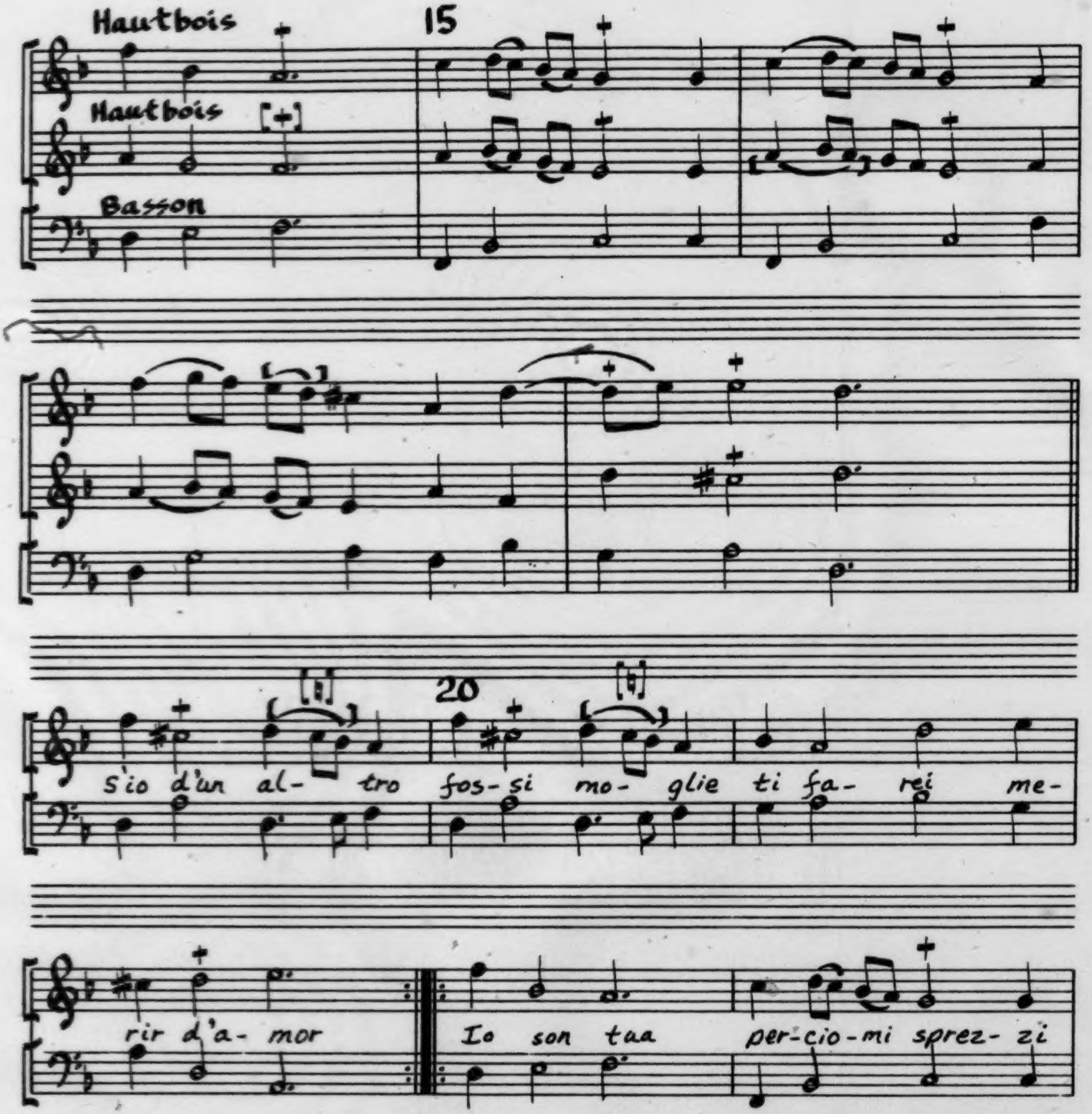

fleuste
fleuste
Giasone
5
Oc- chi miei
te- mer dov-res-te


te- mer dov- res- te le ma- lie de la bel tà-
10
[4]
le ma- lie de la bel- tà

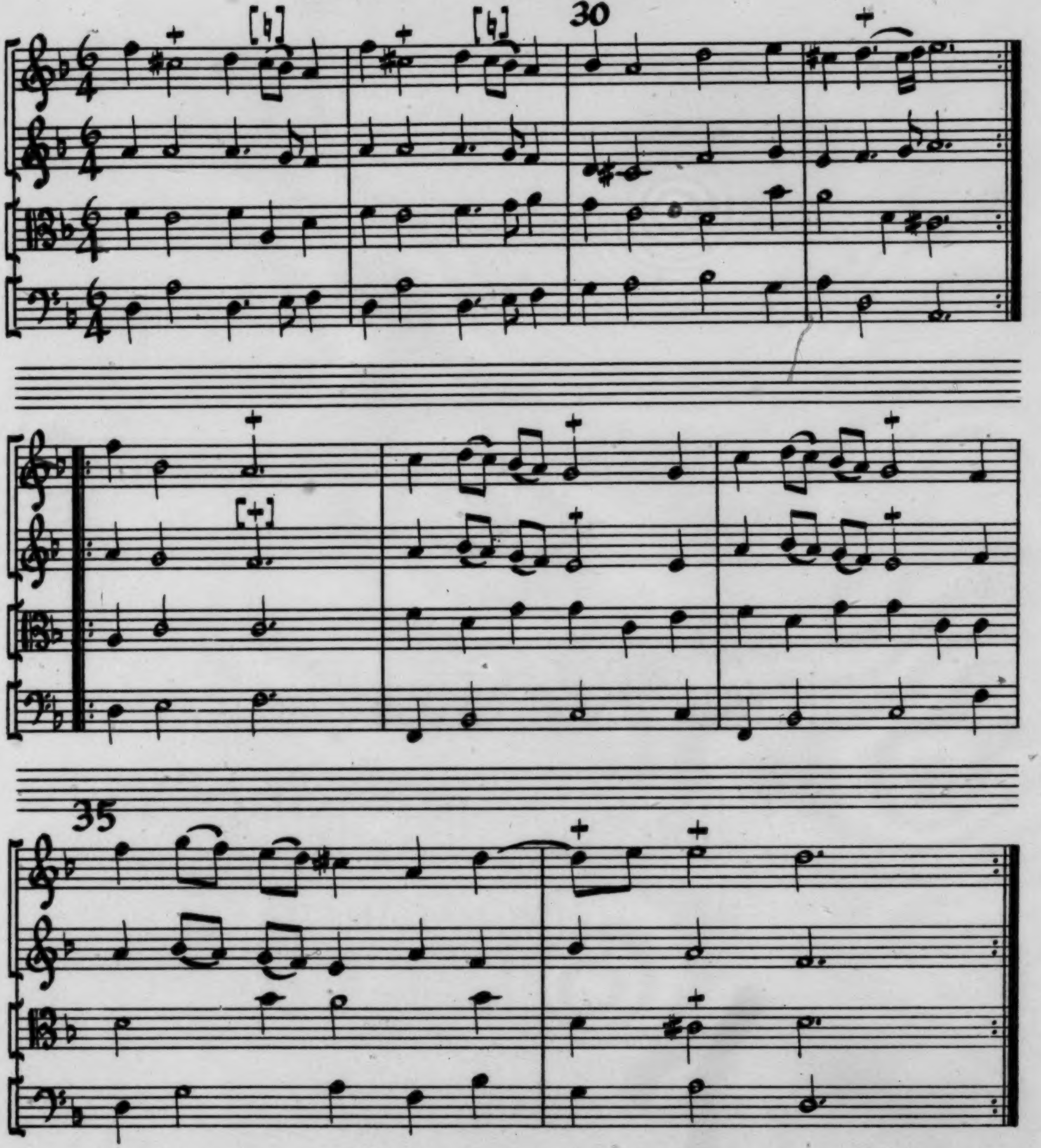

quelle lar-ve che te-
15
mes-te quelle lar-ve che- te- mes-te non han tan-
-ta crudel- tà-
20
non han tanta cru- deltà.
Da Capo

53. Aria-Menuet

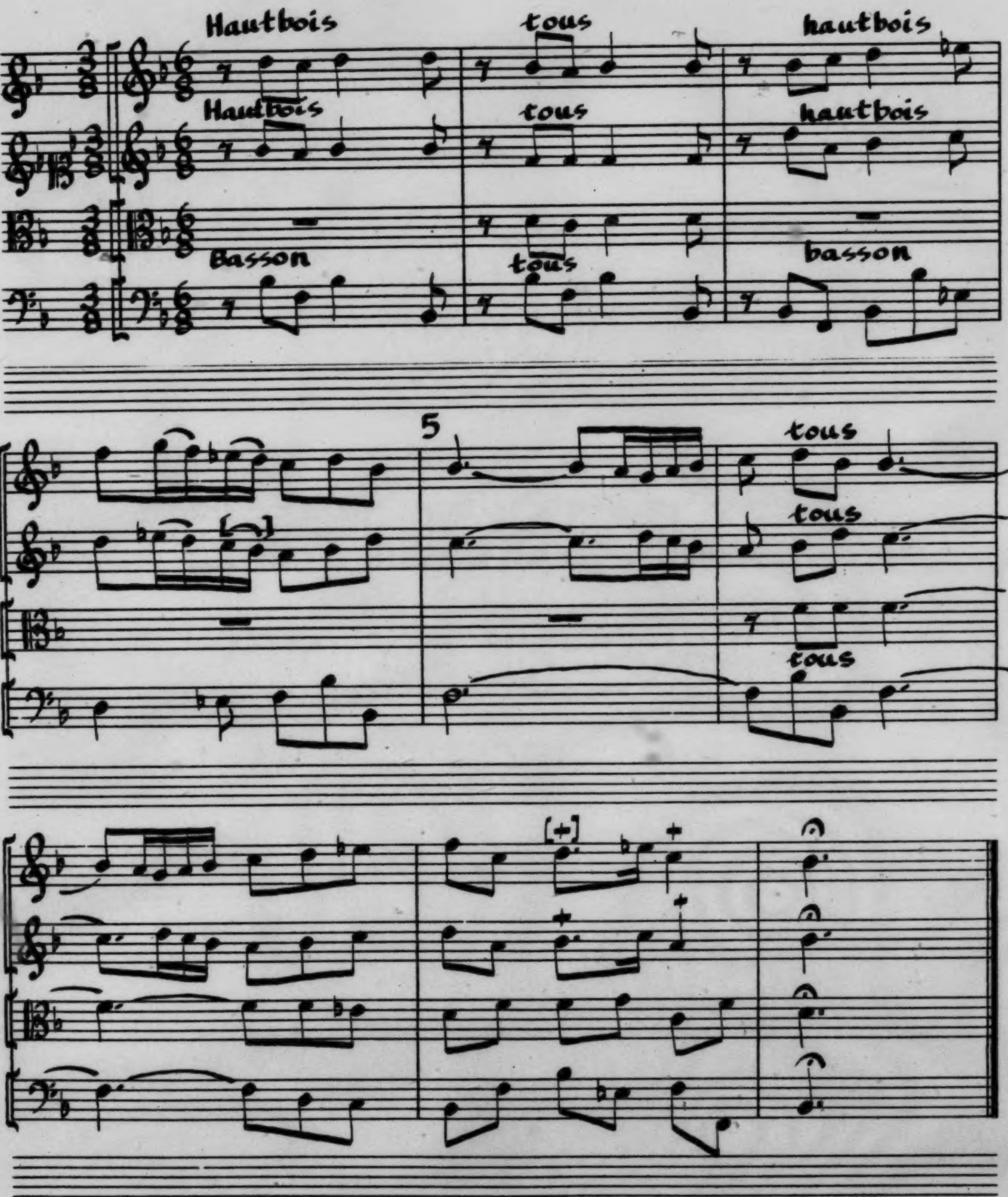

[Arianna]
A- ma in- fi- do col mio co- re
per- che a- mor il tuo non sà.
5 Hautbois
Hautbois
Basson
10
se dal sen me lo to- ques- ti ne- dou- res- ti
i- mi- tar la fe- del- tà.


Hautbois
Hautbois
Basson
15
20
S'io d'un al- tro fos- si mo- glie ti fa- rei me-
rir d'a- mor
Io son tua per- cio- mi sprez- zi
25
da- miei vez- zi ti- distacca un pu- ro ardor.

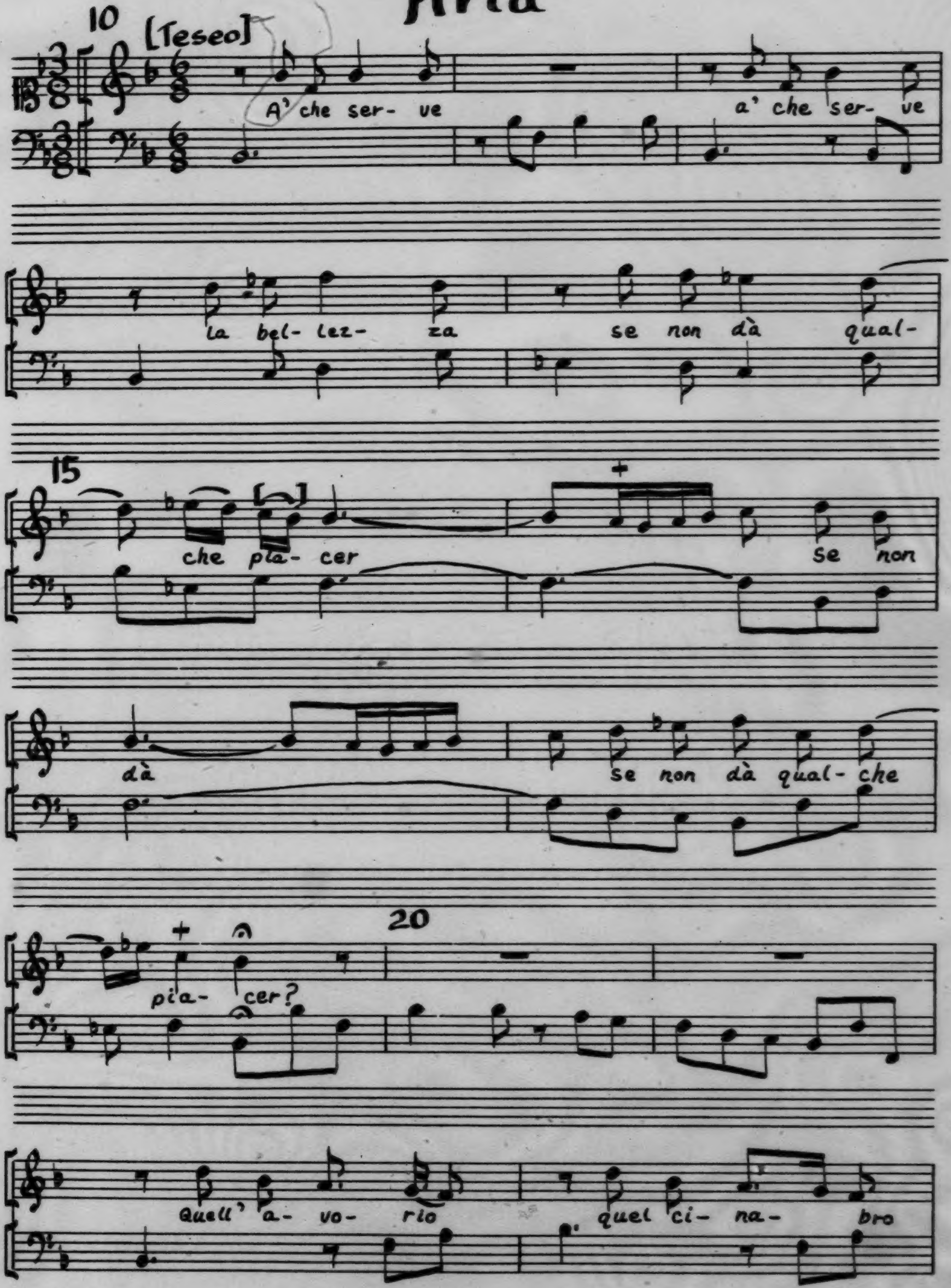
[Ritornello]

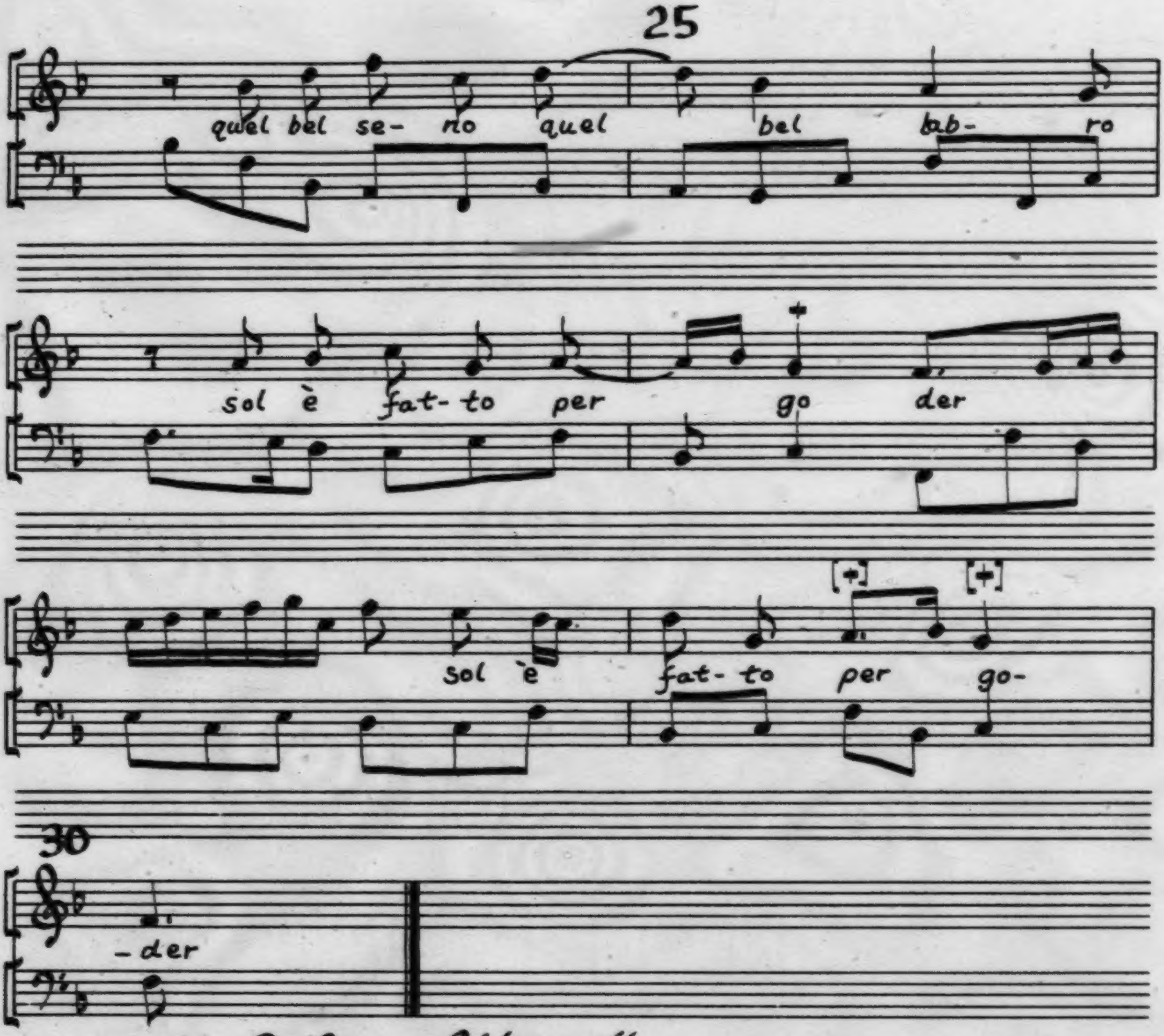


57. Ritornello


Hautbois
tous
hautbois
Hautbois
tous
hautbois
Basson
tous
basson
5
tous
tous
tous

Aria


10
[Teseo]
A' che ser- ve a' che ser- ve
la bel- lez- za se non dà qual-
15
che pla- cer se non
dà se non dà qual- che
20
pia- cer?
Quell' a- vo- rio quel ci- na- bro

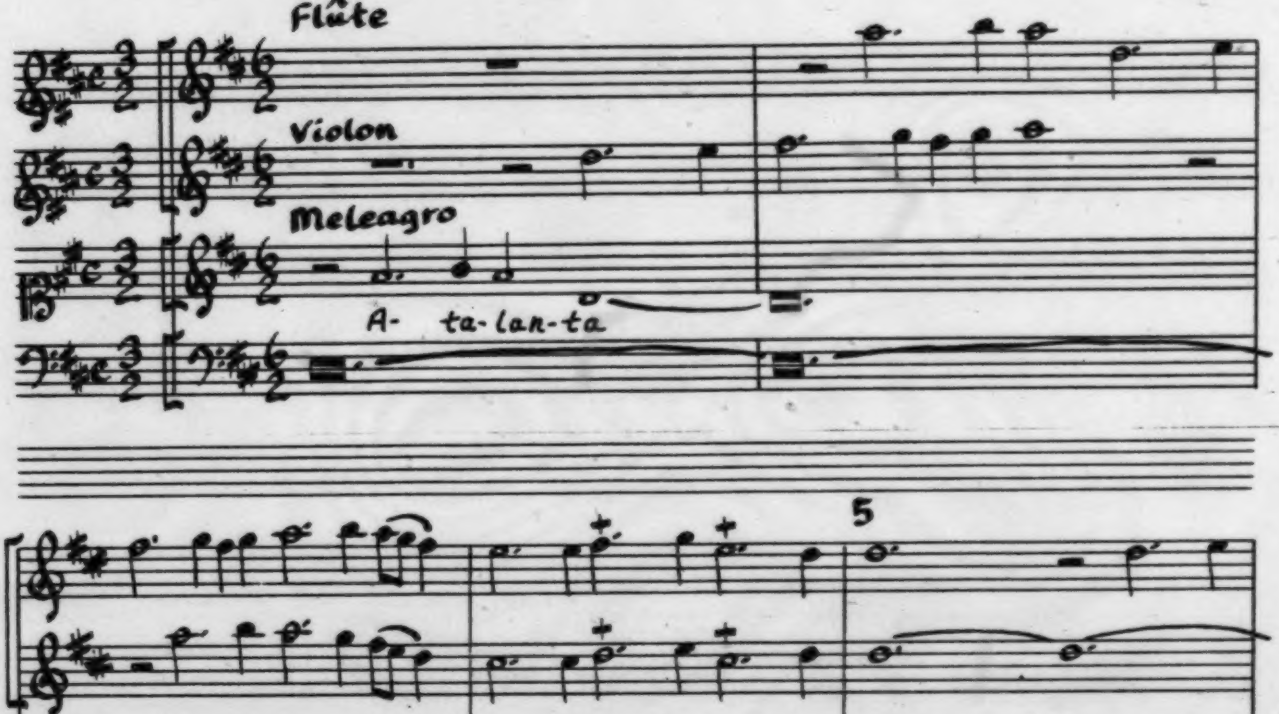

25
quel bel se- no quel bel lab- ro
sol è fat- to per go der
sol è fat- to per go-
30
-der

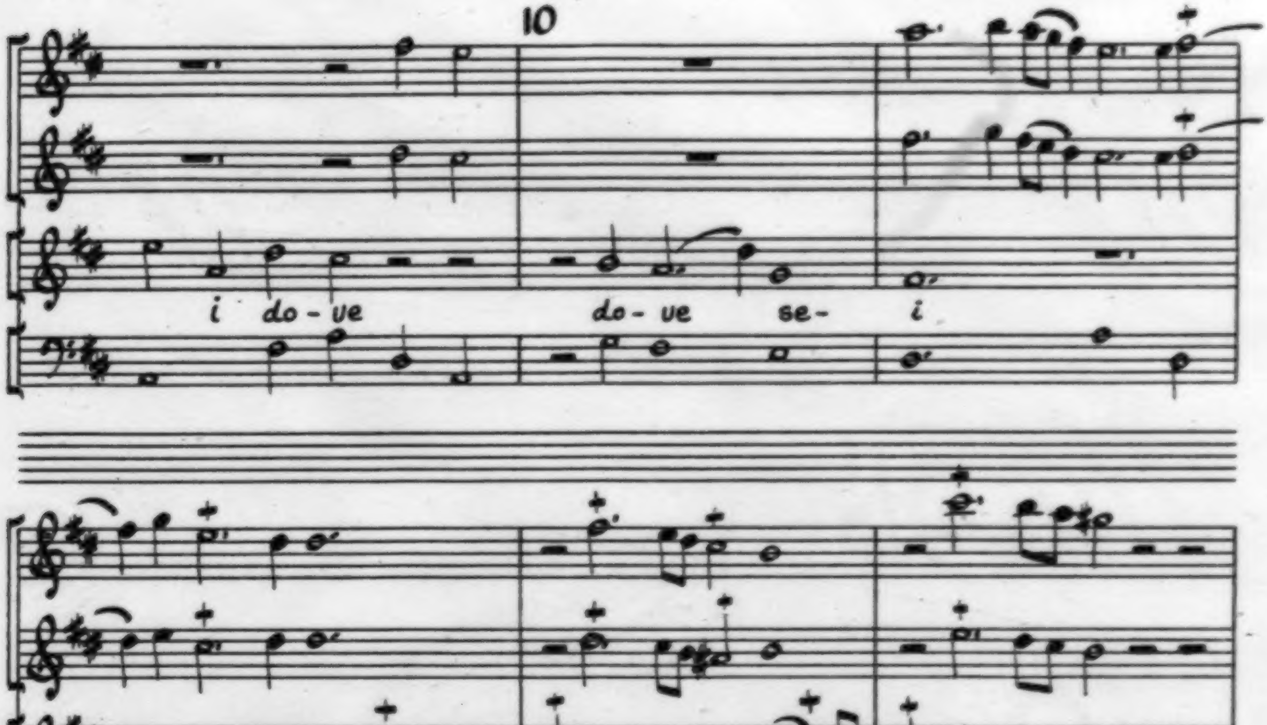
Da Capo Ritornello,
poi A'che serve

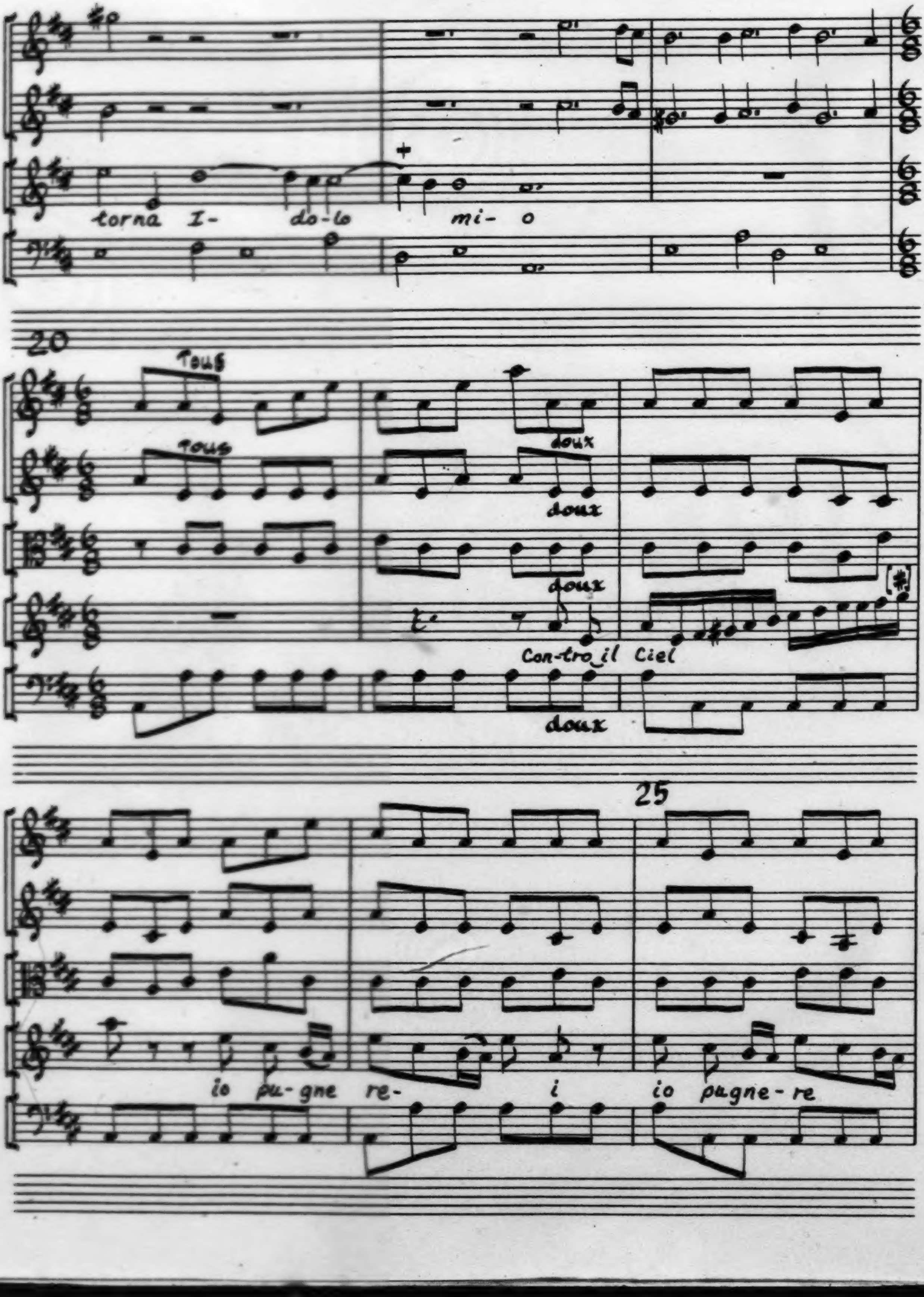
Scena viii.

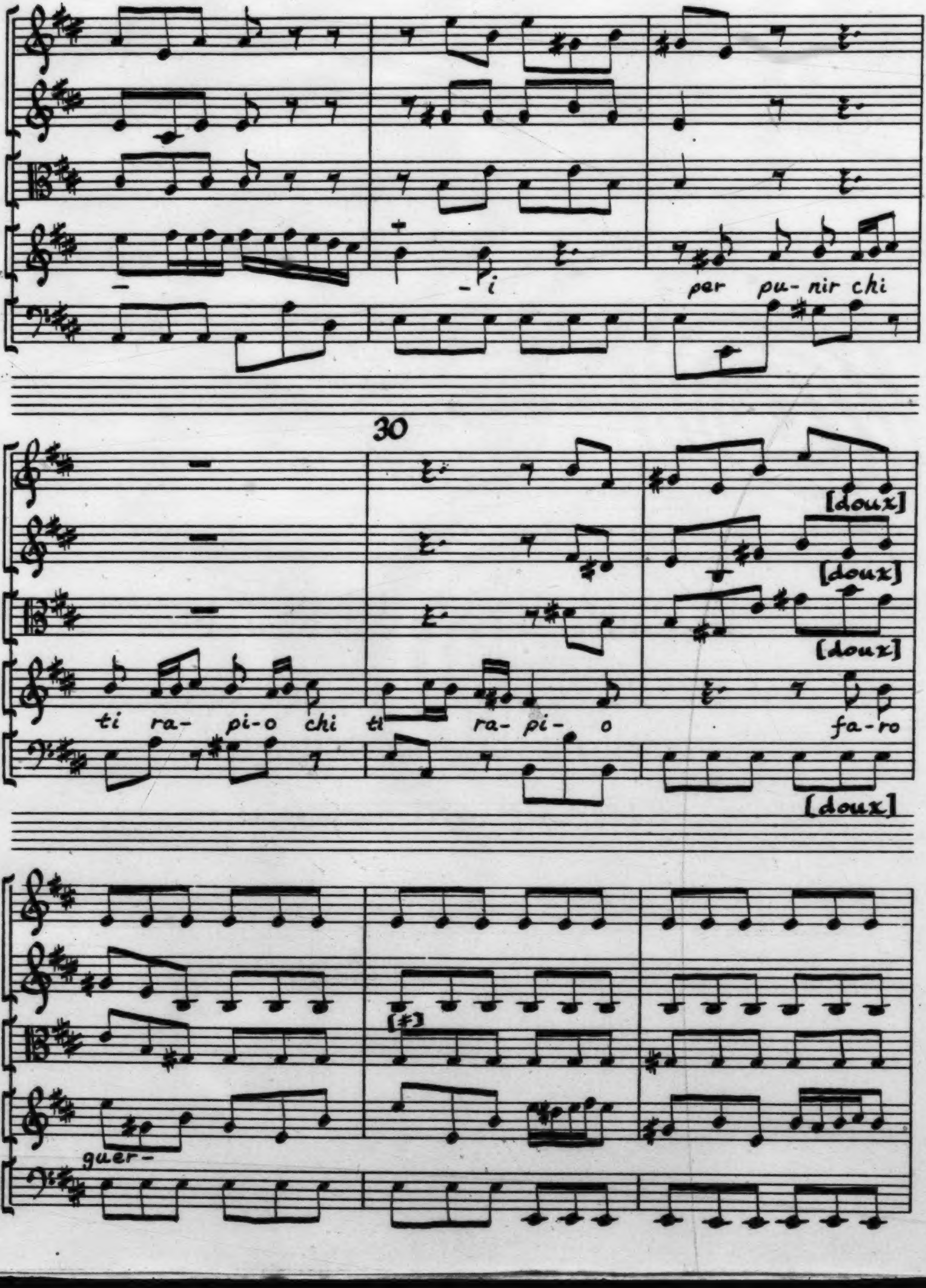
Meleagro, poi Linceo, e sudetti

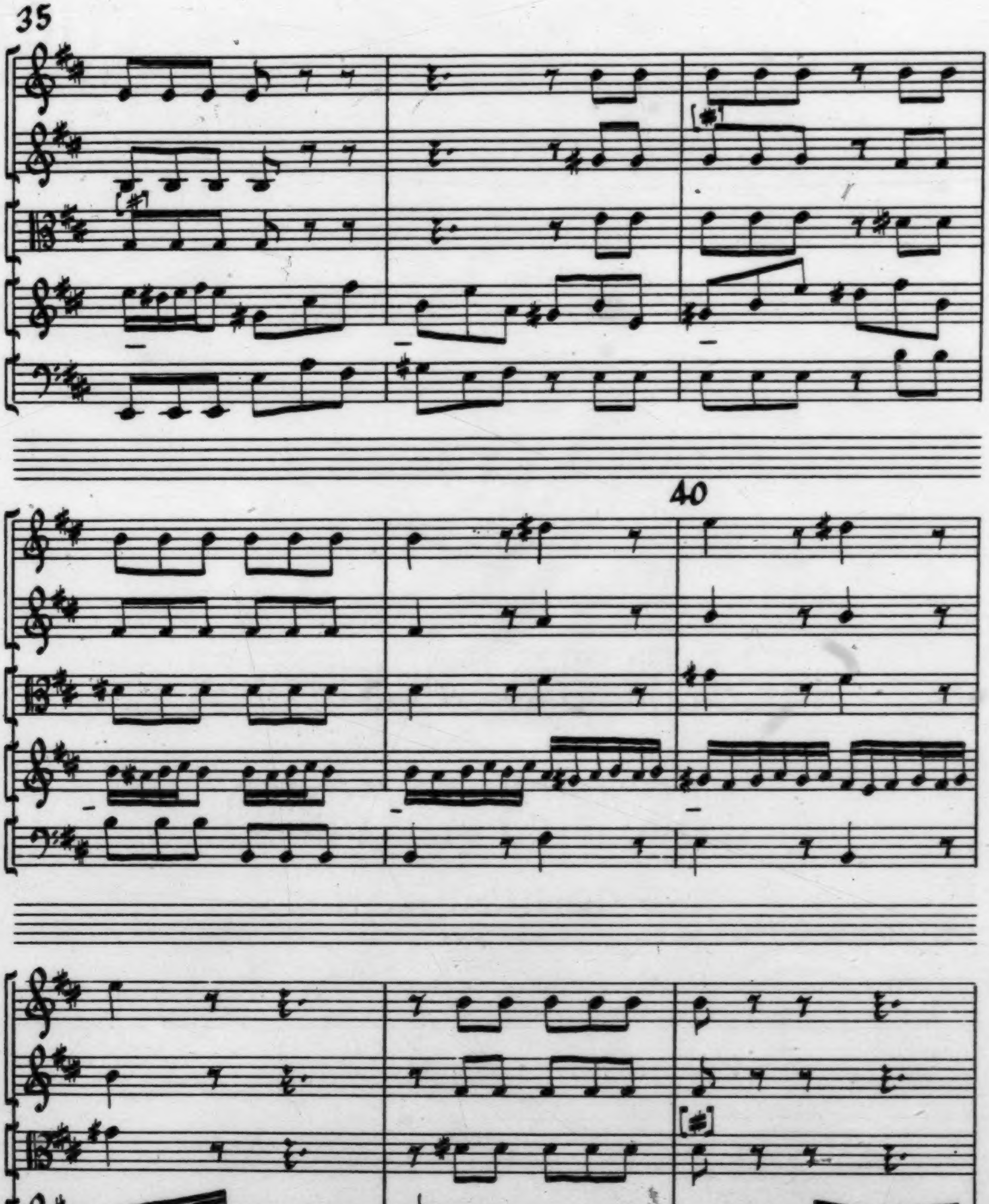
59. Aria.

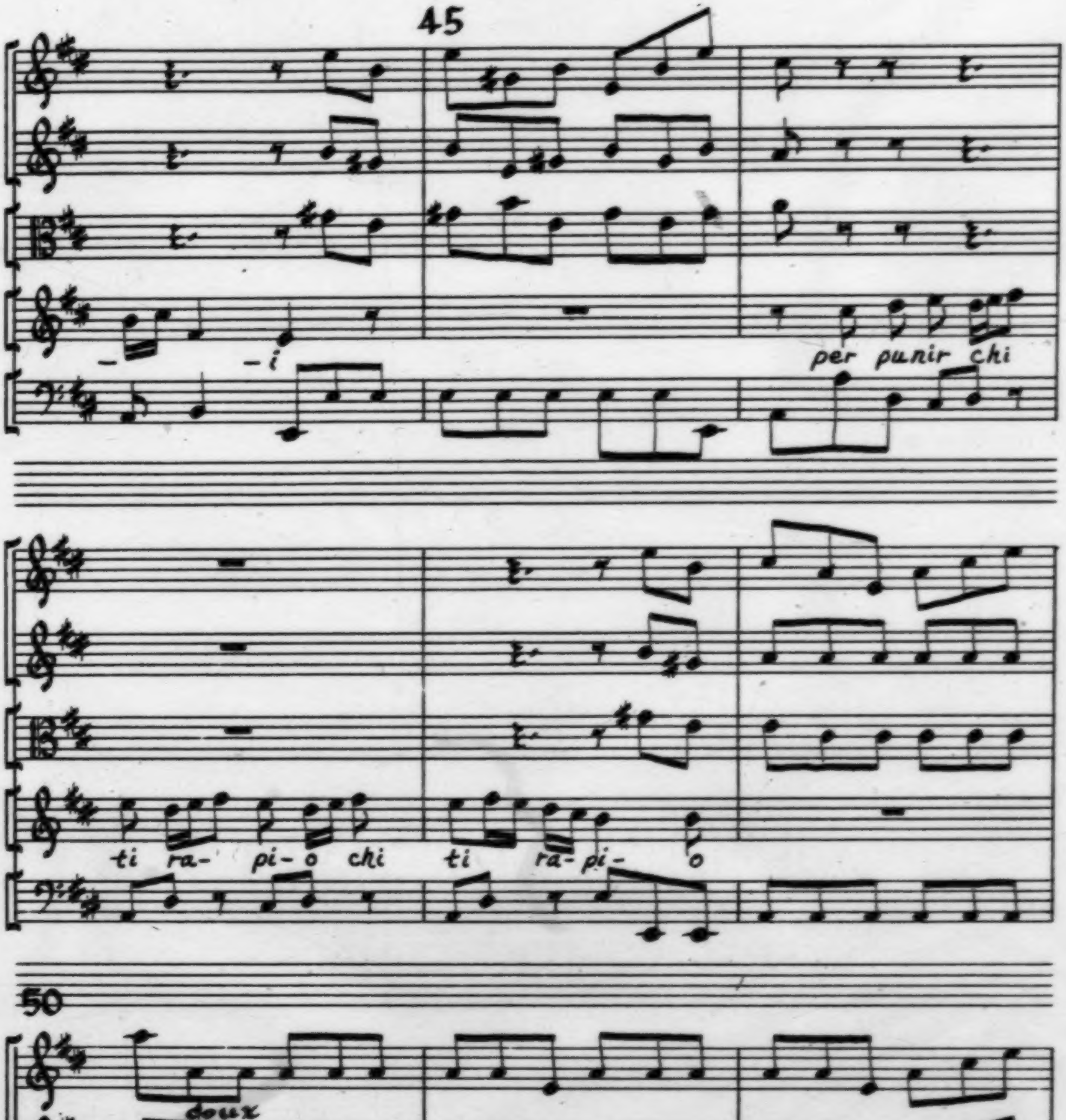

Flûte
Violon
Meleagro
A- ta-lan-ta
5
A- ta-lanta
do- ve se

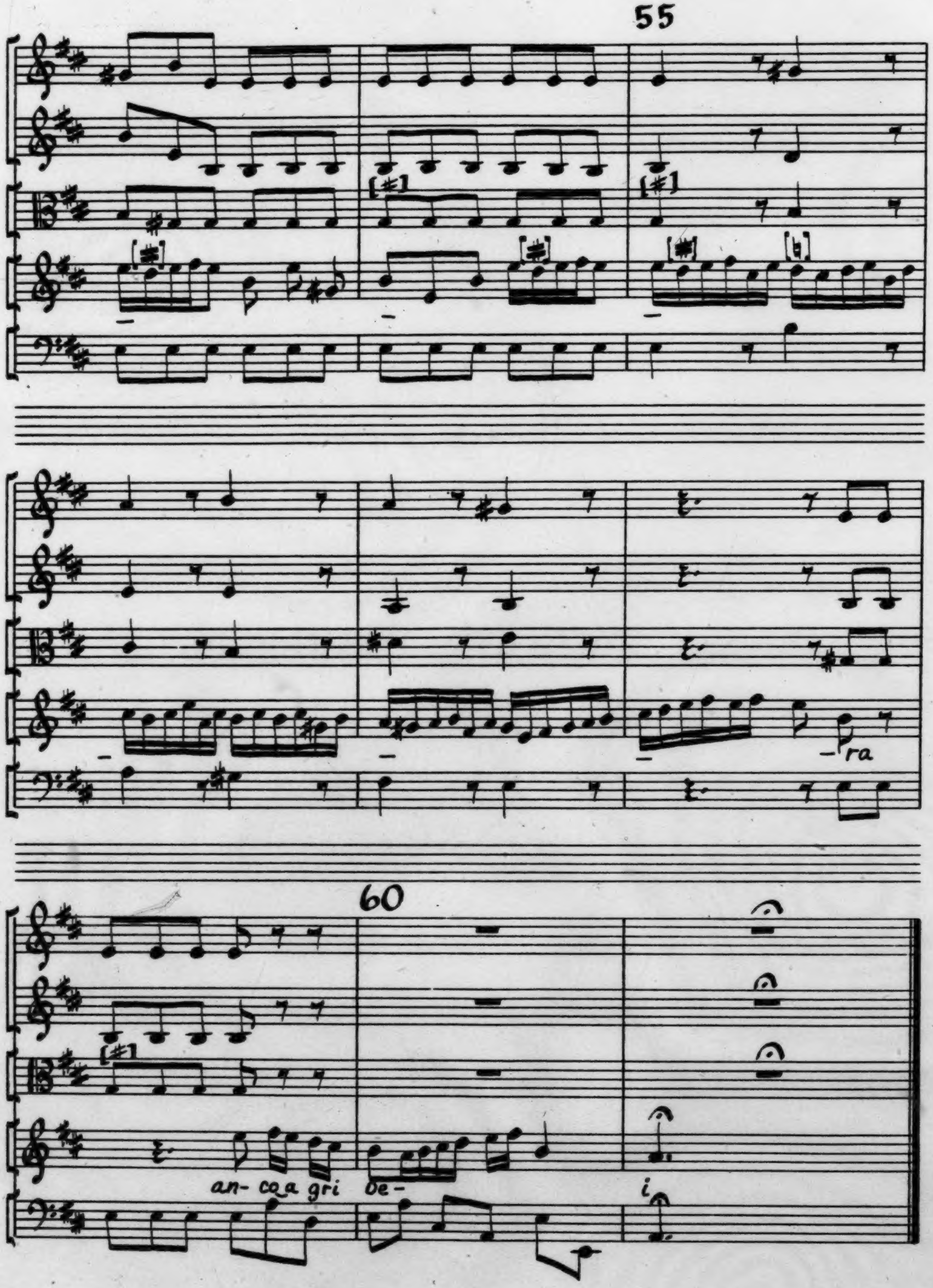

10
i do-ve do-ve se- i
deh ri torna deh ri- torna I- do-lo
15
mi- o Deh ri


torna I- do-lo mi- o
20
Tous
Tous
doux
doux
doux
Con-tro il Ciel
doux
25
io pu-gne re- i io pugne-re

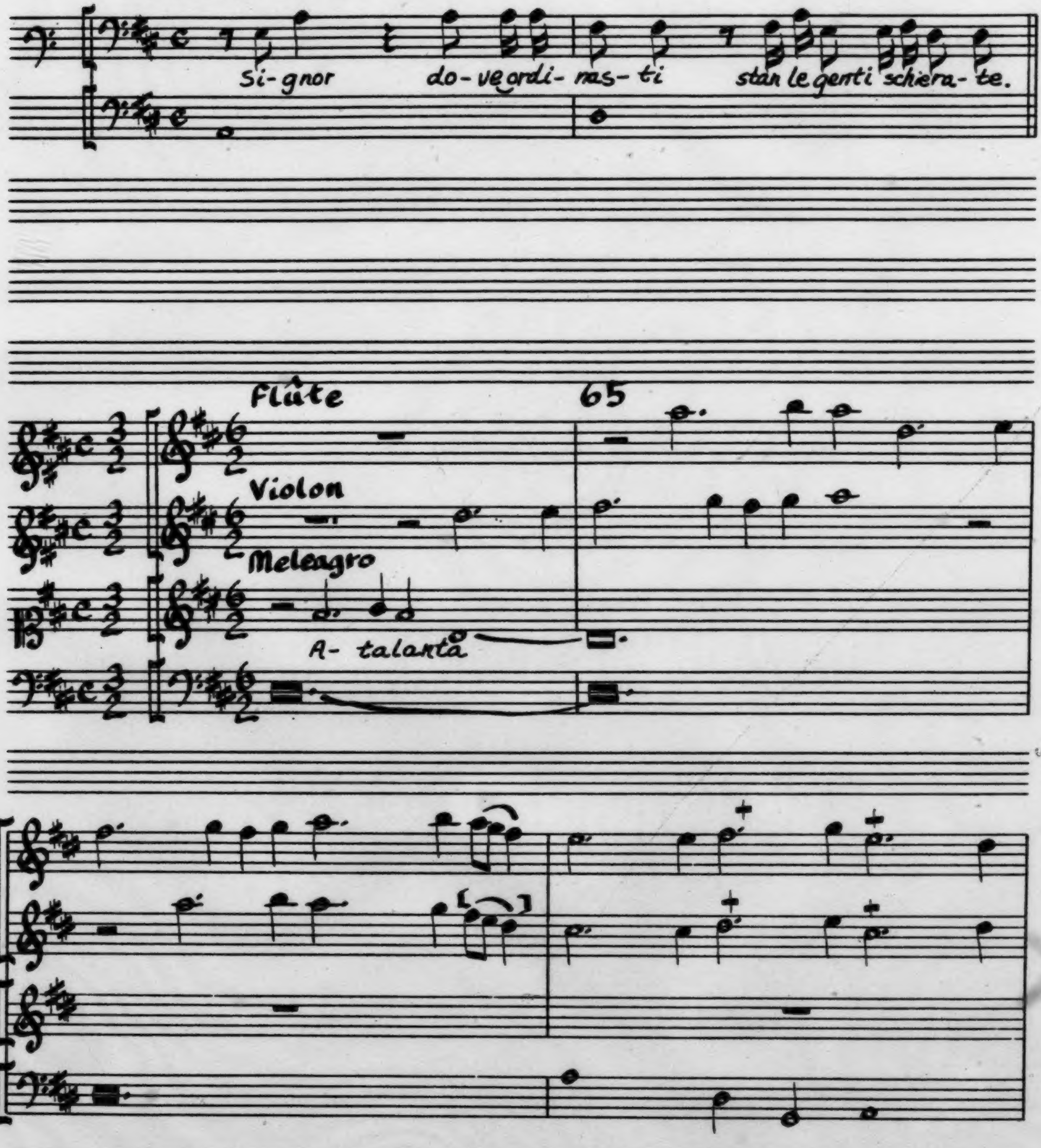

-i
per pu- nir chi
30
[doux]
[doux]
[doux]
ti ra- pi-o chi ti ra- pi- o
fa-ro
[doux]
[♯]
guer-

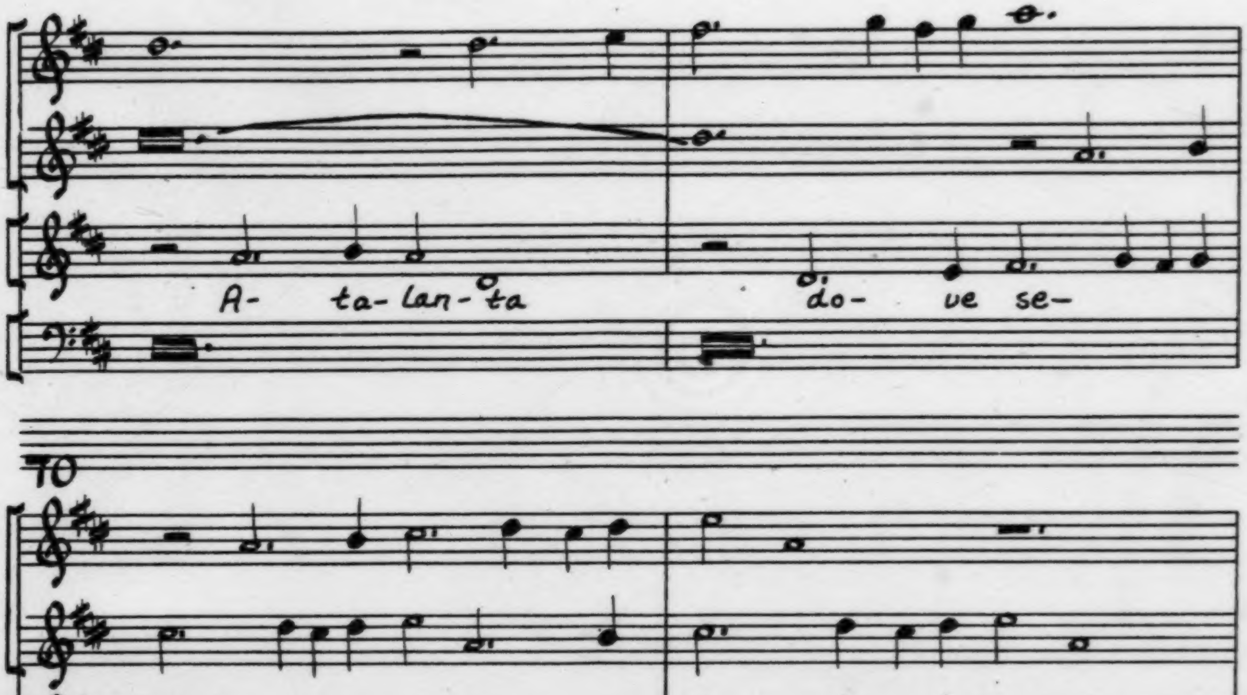

35
40
[#]
ra
an- ca a gli De-


45
-i
per punir chi
ti ra- pi-o chi ti ra-pi- o
50
doux
doux
doux
fa-rei guer-
[doux]

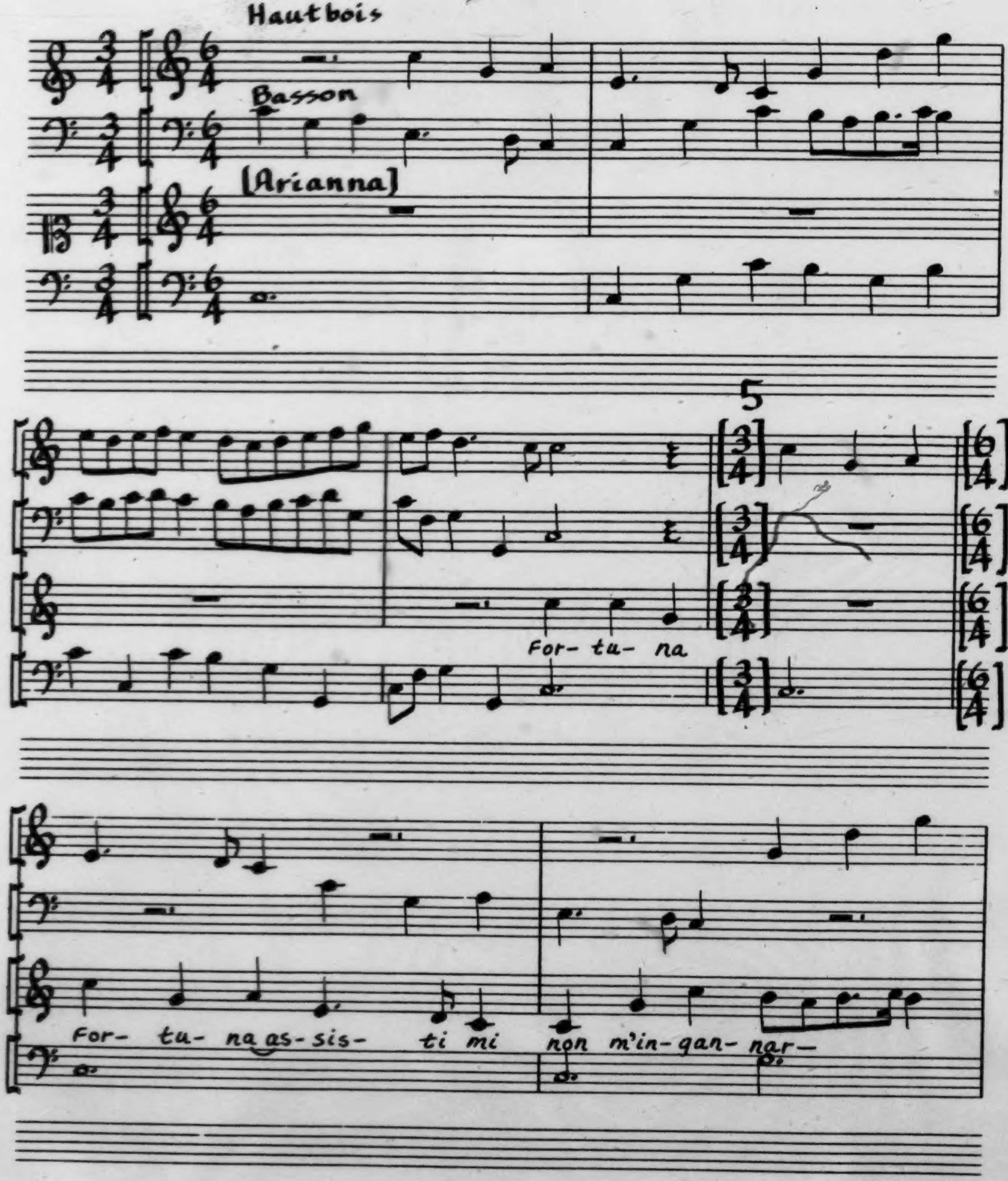

55
-ra
60
an- coa gri be-
i

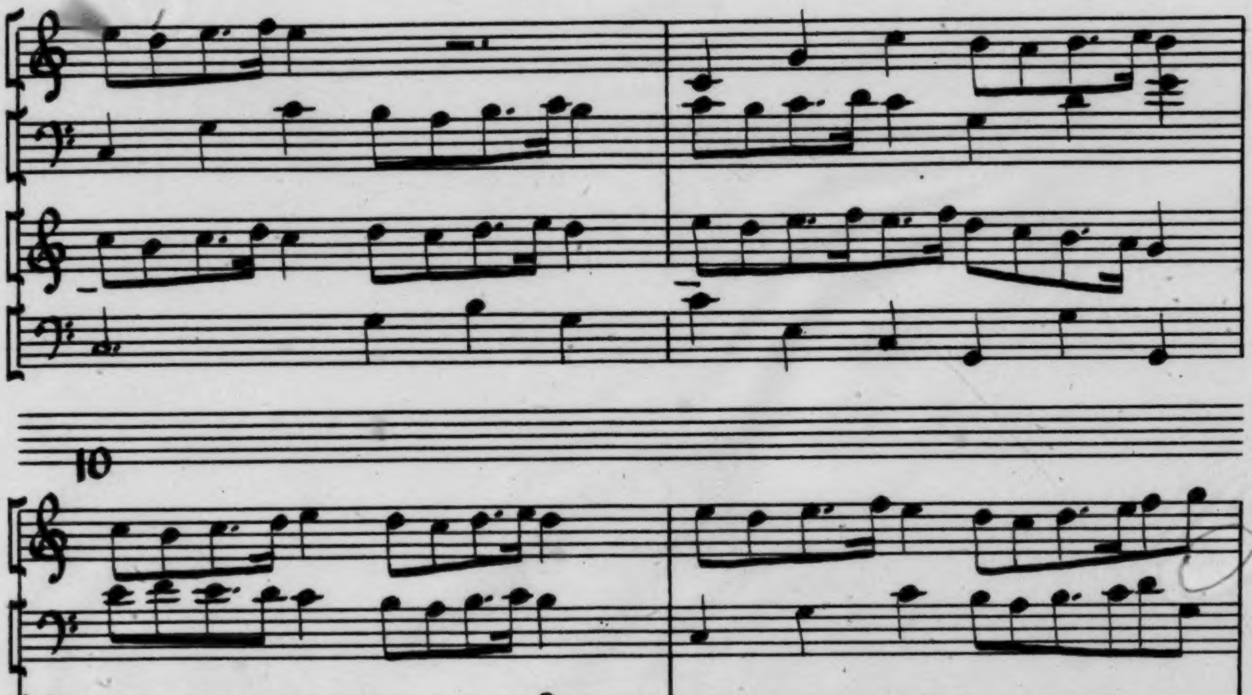
Linceo ā Teseo

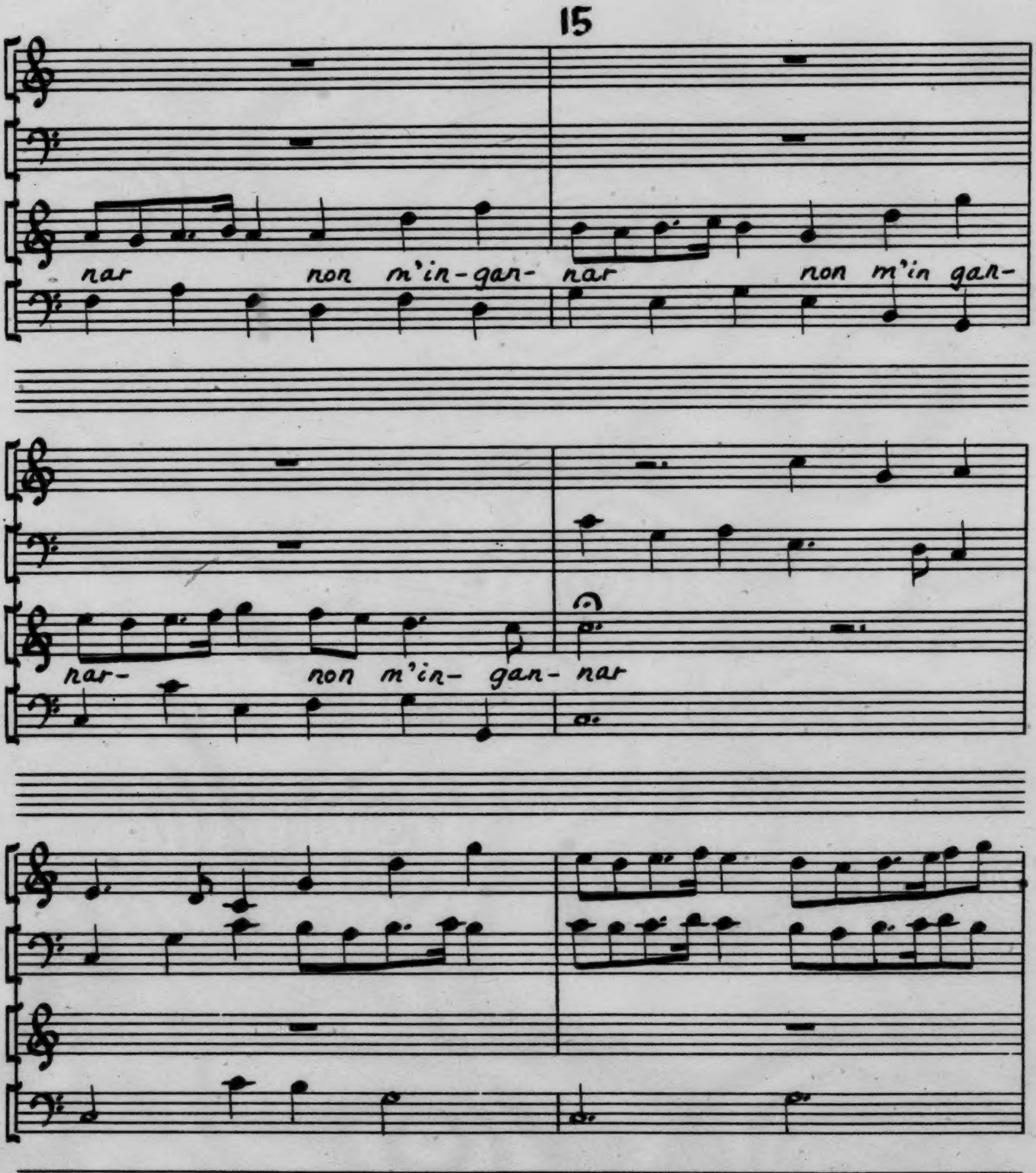

Si-gnor do-ve ordi-nas-ti stan le genti schiera-te.
Flûte
65
Violon
Meleagro
A- talanta

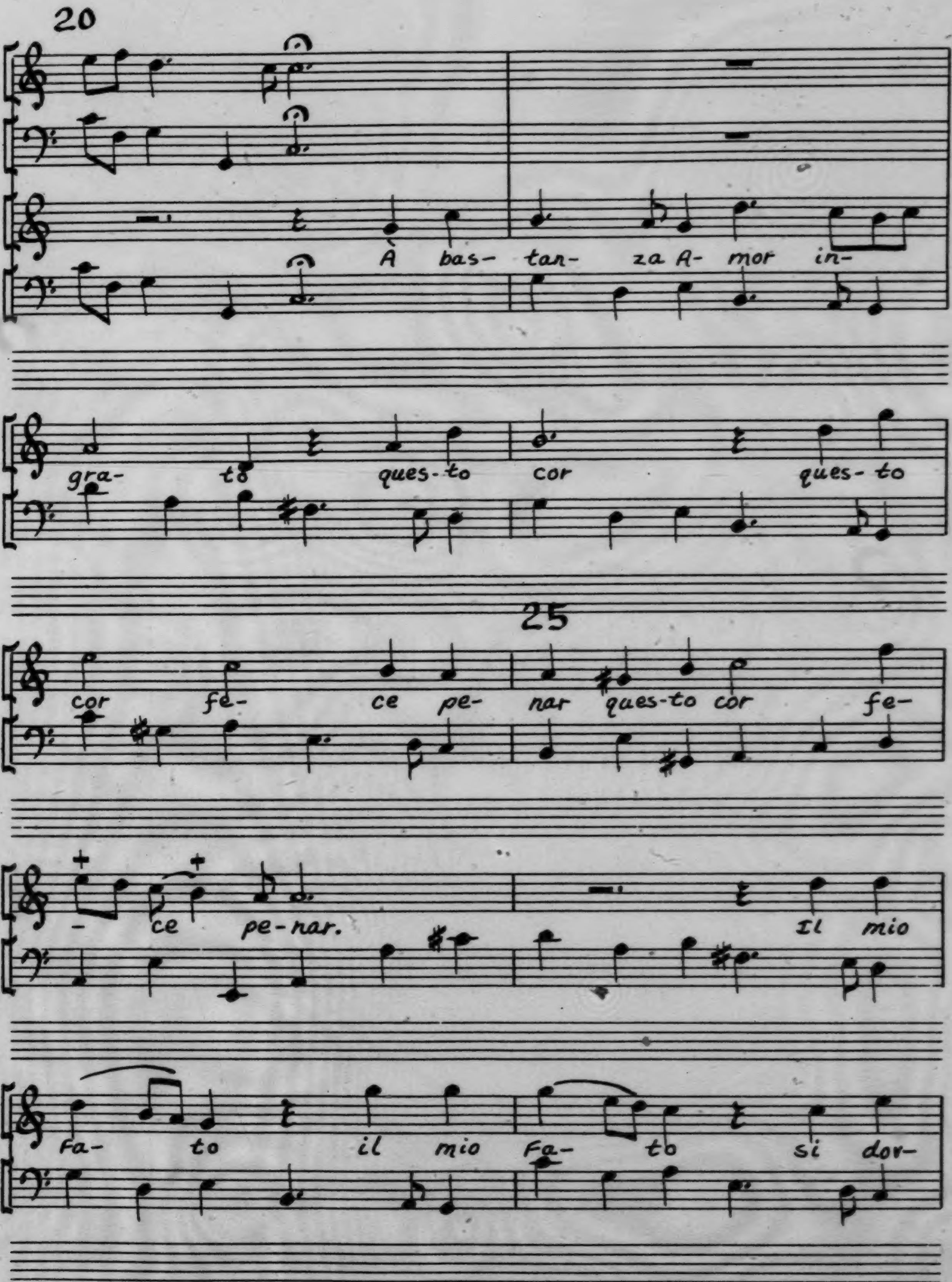

A- ta-lan-ta do- ve se-
70
-i do-ve do-ve se- i?

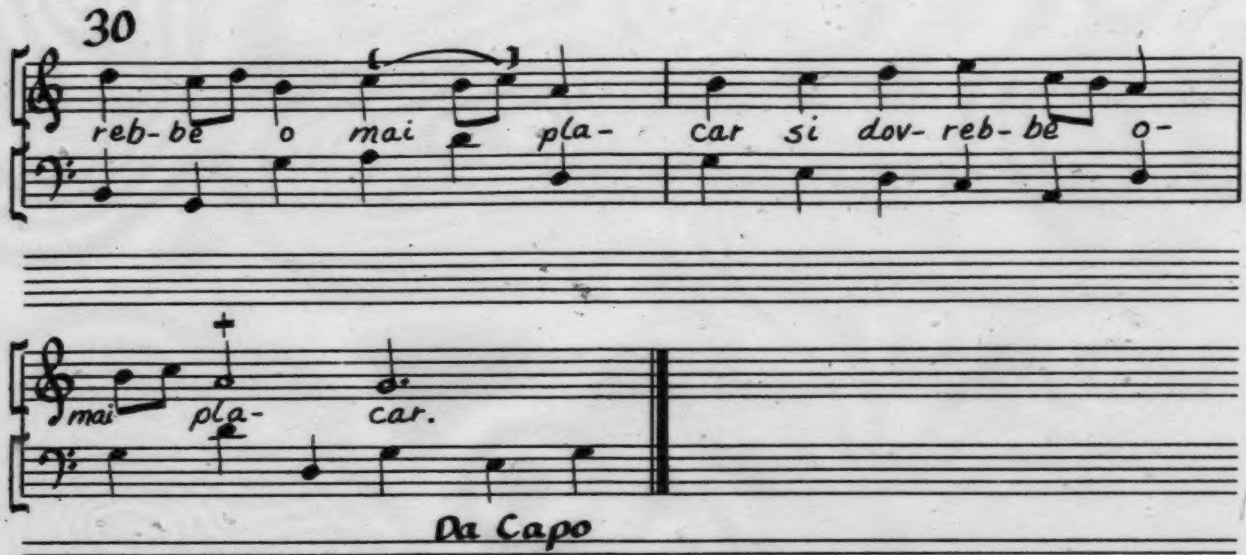
63. Aria


Hautbois
Basson
[Arianna]
5
For- tu- na
For- tu- na as- sis- ti mi non m'in- gan- nar-

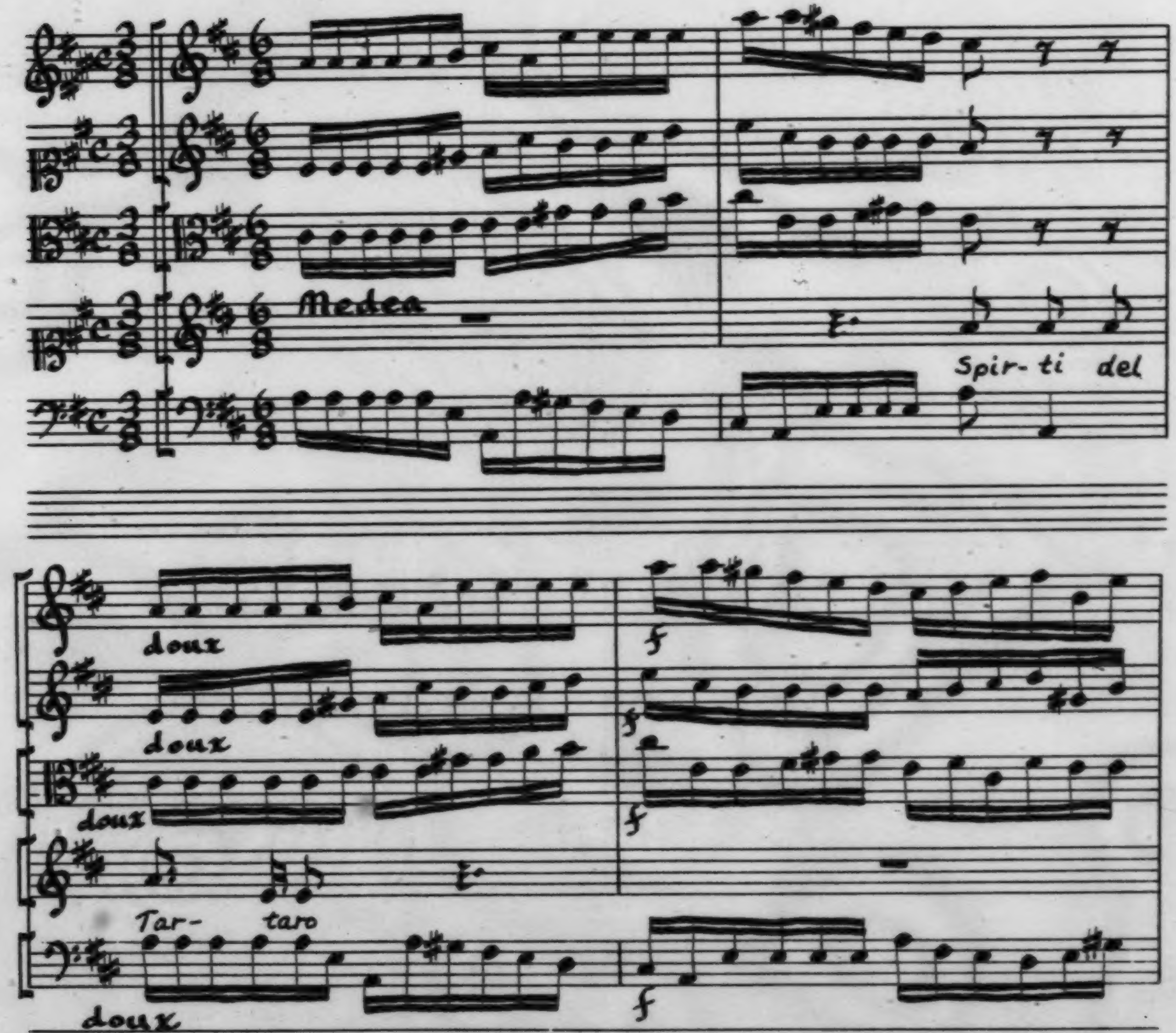

10
as- sis- ti- mi
as- sis- ti- mi for- tu- na non m'in-gan-

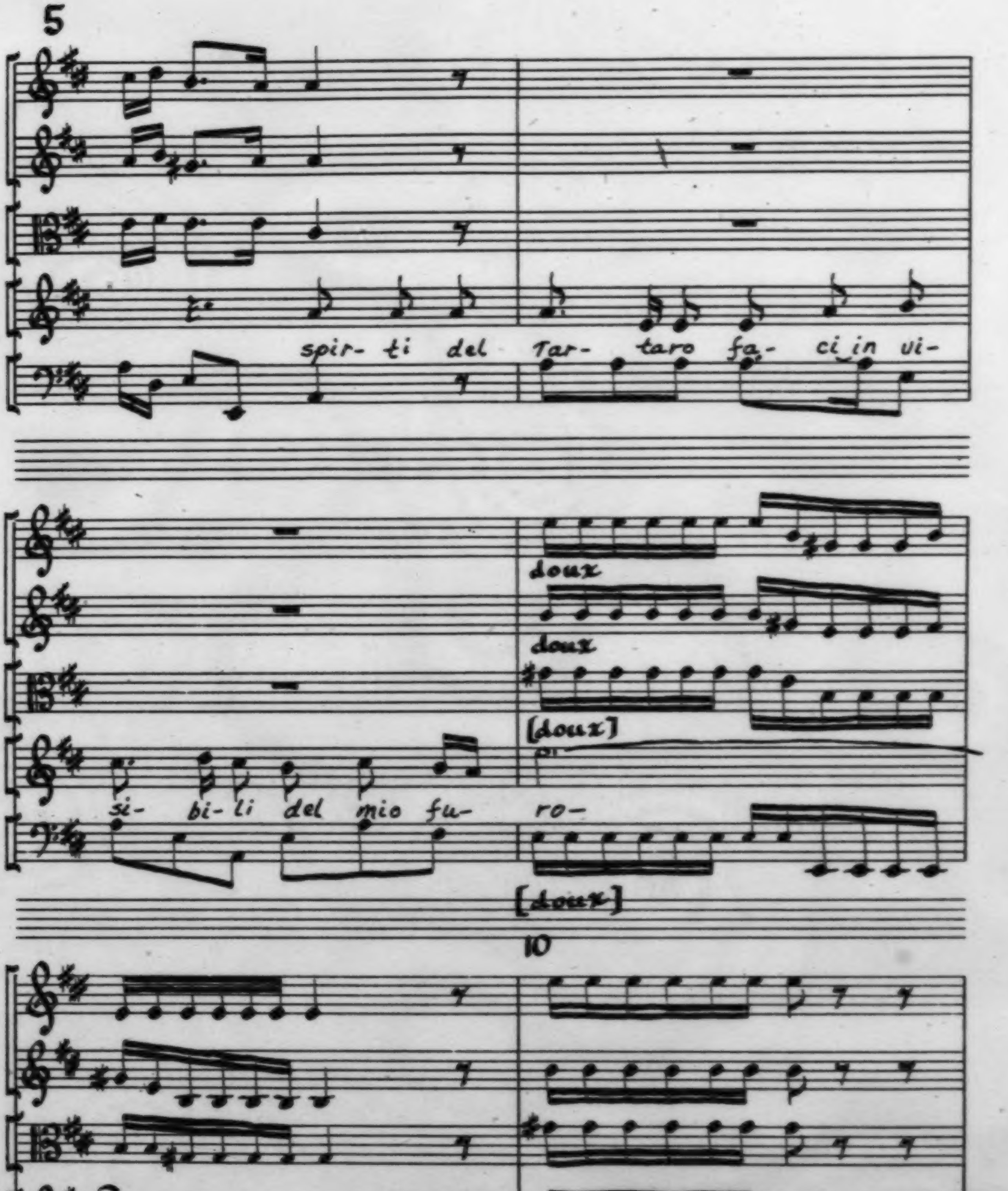

15
nar non m'in-gan- nar non m'in gan-
nar- non m'in- gan- nar

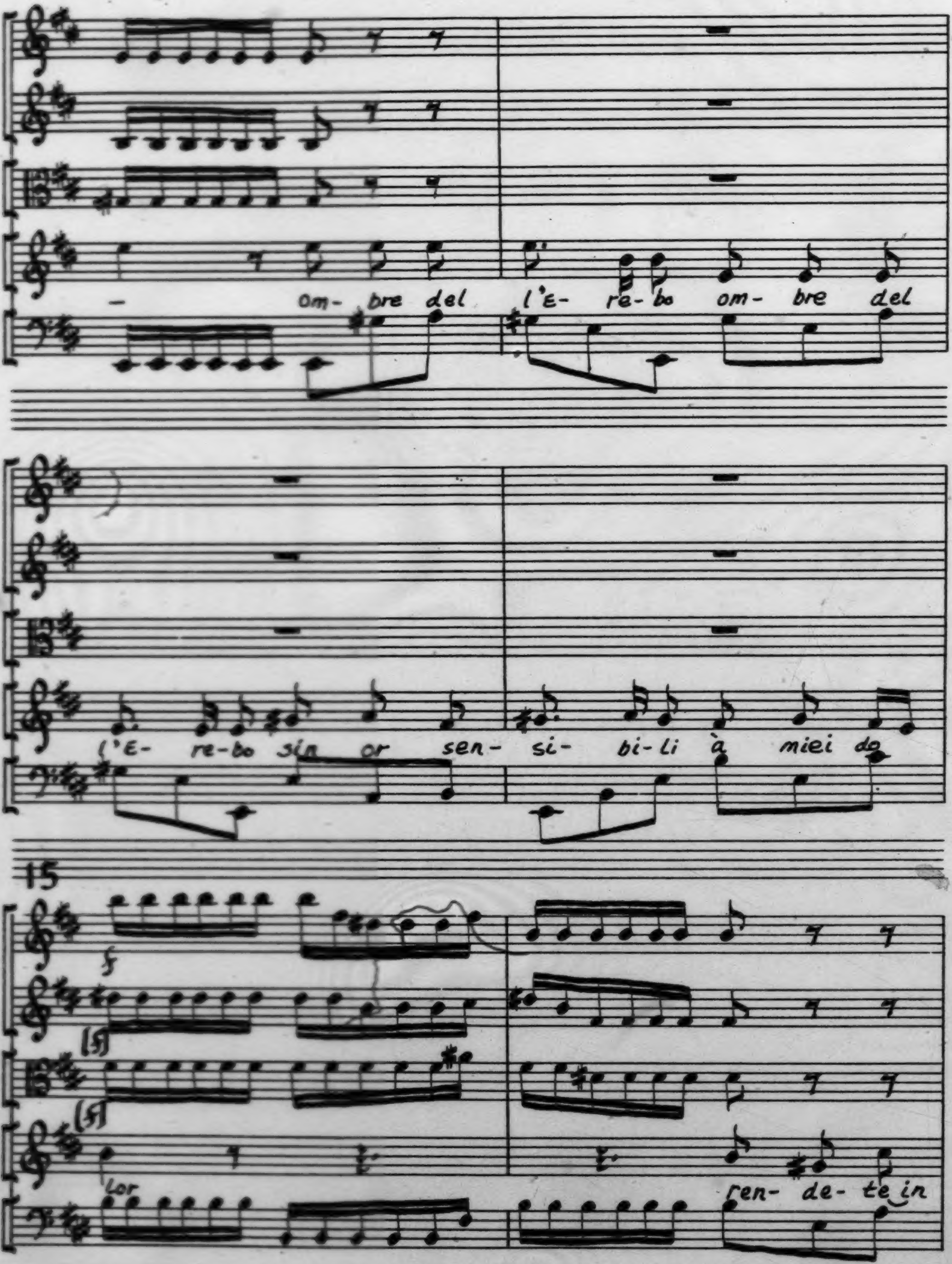

20
À bas- tan- za A- mor in-
gra- to ques- to cor ques- to
25
cor fe- ce pe- nar ques-to cor fe-
- ce pe-nar. Il mio
Fa- to il mio Fa- to si dor-

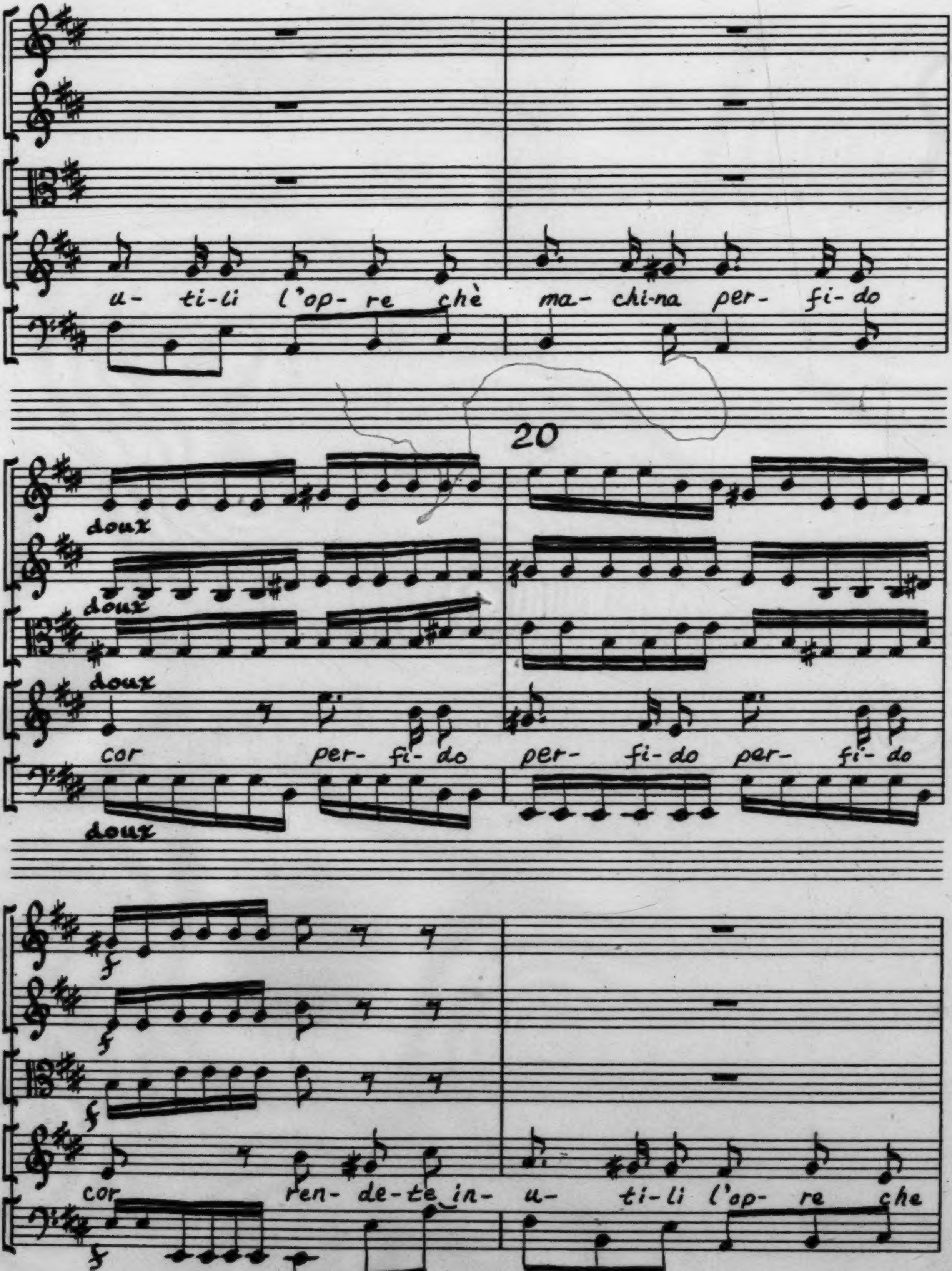

30
reb- be o mai e pla- car si dov- reb- be o-
mai pla- car.
Da Capo

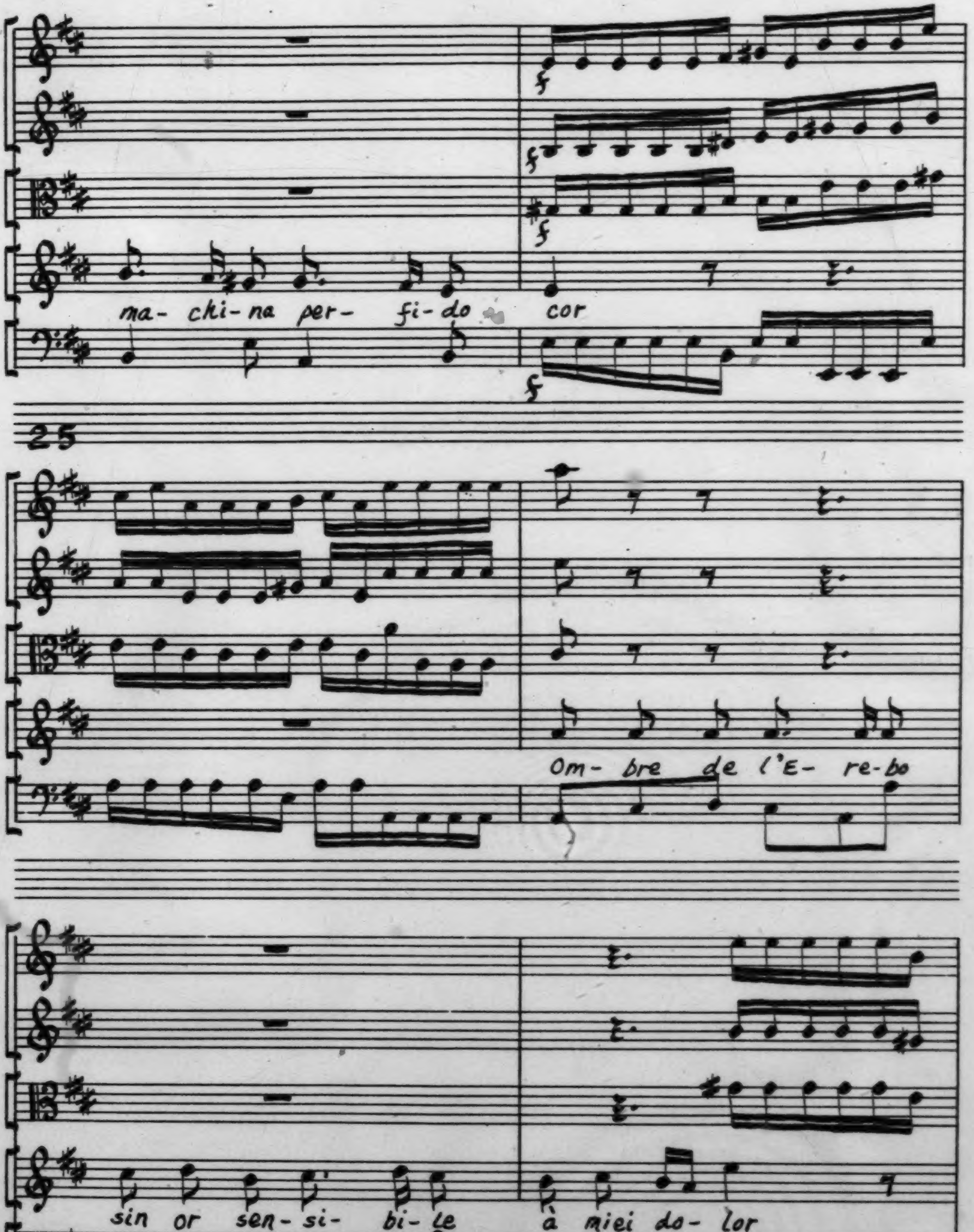
65. Aria

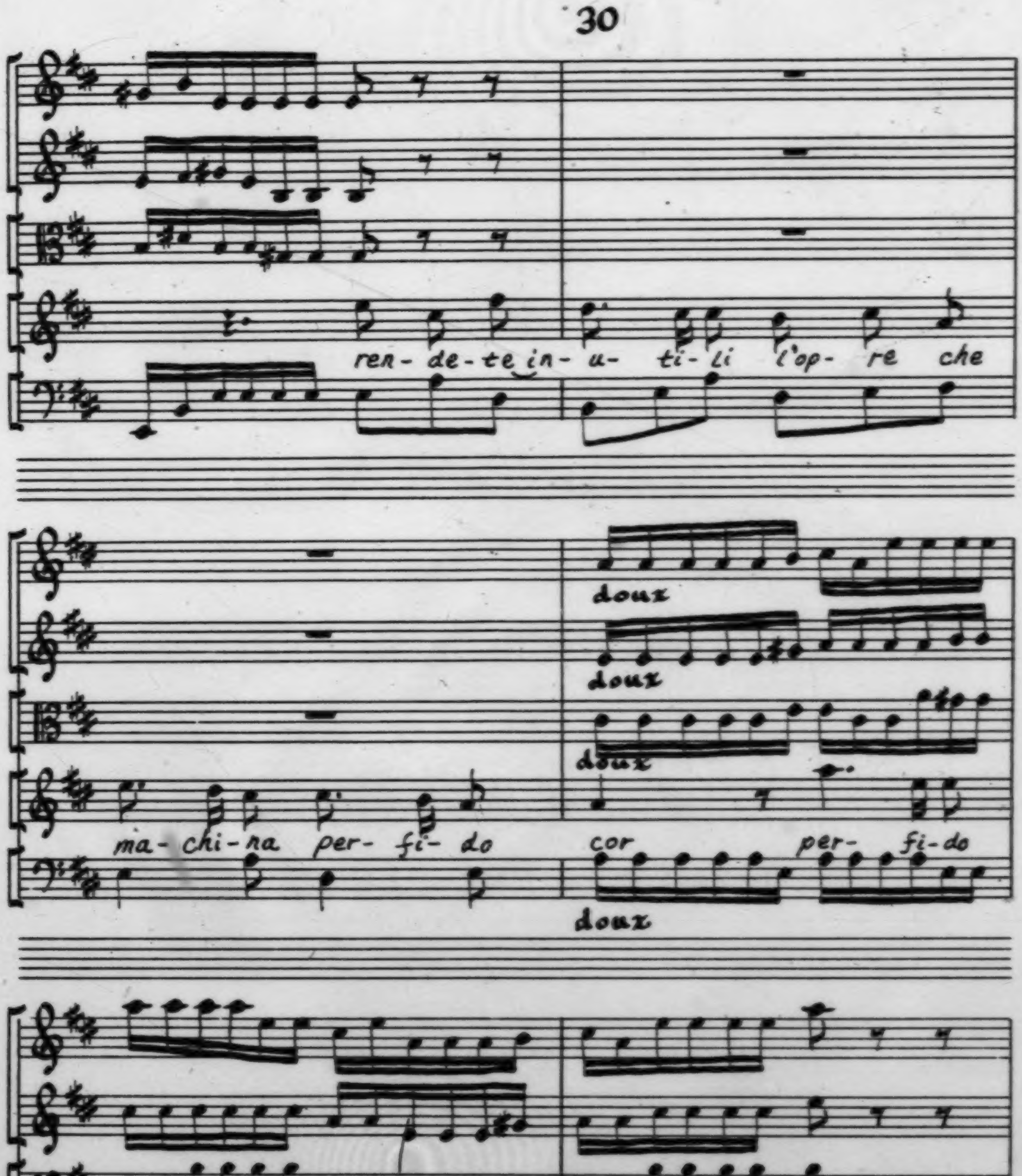

Medea
Spir- ti del
doux
doux
doux
Tar- taro
doux
f
f
f
f

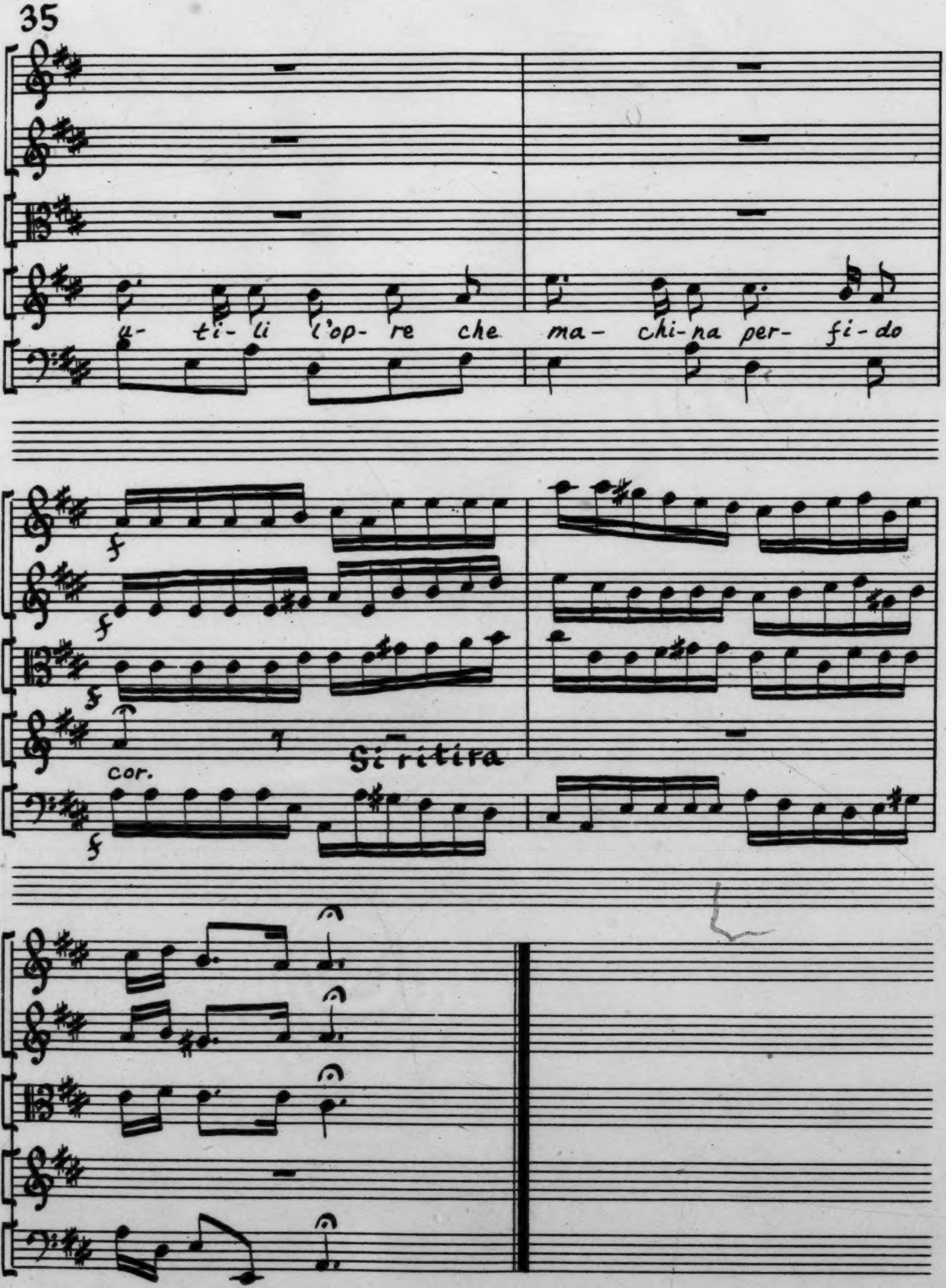

5
spir- ti del Tar- taro fa- ci in vi-
doux
doux
[doux]
si- bi- li del mio fu- ro-
[doux]
10


– om- bre del l'E- re-bo om- bre del
l'E- re-bo sin or sen- si- bi-li à miei do
15
f
[f]
[f]
lor ren- de- te in


u- ti-li l'op- re chè ma- chi-na per- fi- do
20
doux
doux
doux
doux
cor per- fi- do per- fi- do per- fi- do
f
f
f
f
cor ren- de- te in- u- ti-li l'op- re che


ma- chi- na per- fi- do cor
25
Om- bre de l'E- re- bo
sin or sen- si- bi- le à miei do- lor

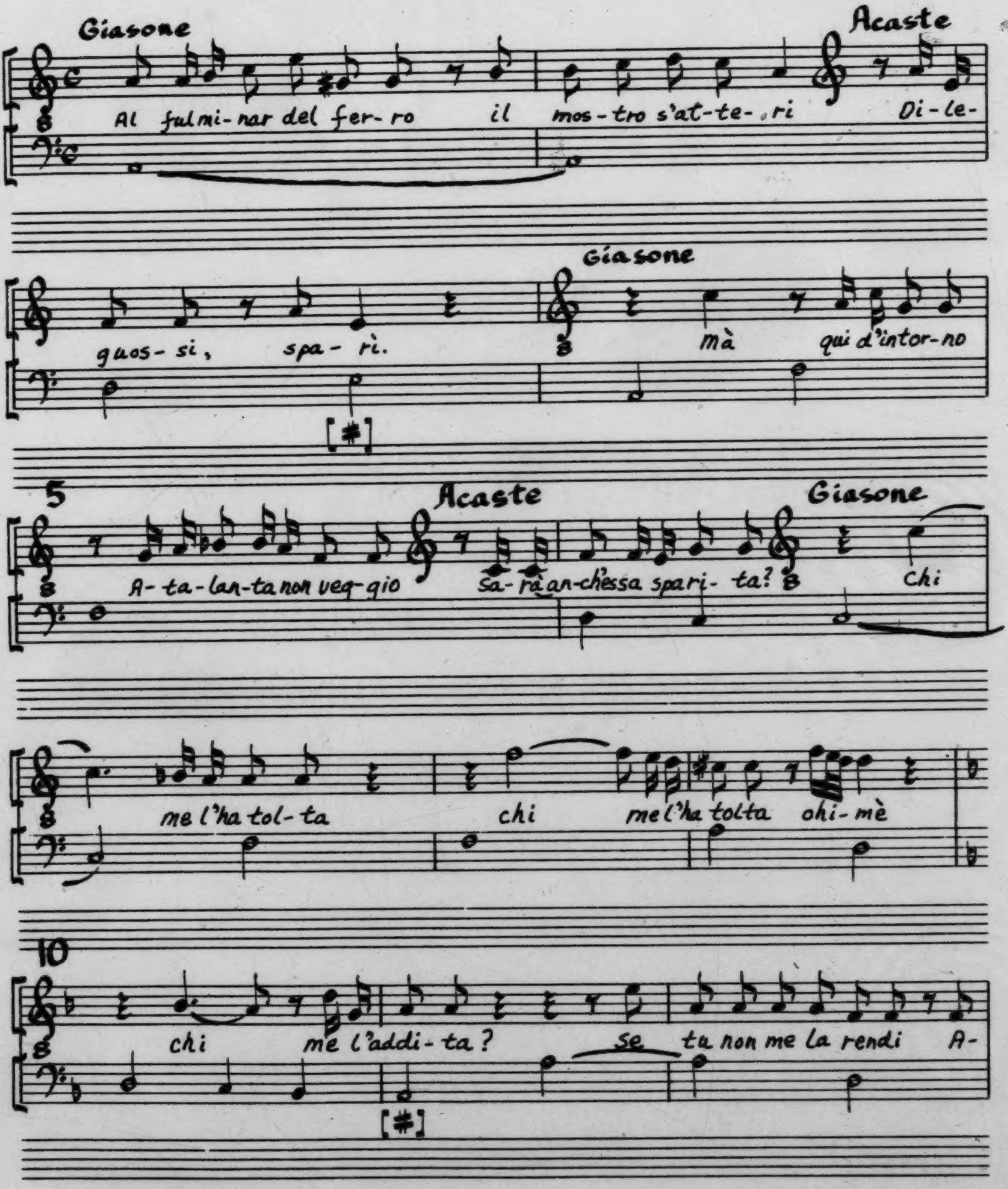

30
ren- de- te in- u- ti- li l'op- re che
doux
doux
doux
ma- chi- na per- fi- do cor per- fi- do
doux
per- fi- do per- fi- do cor ren- de- te in

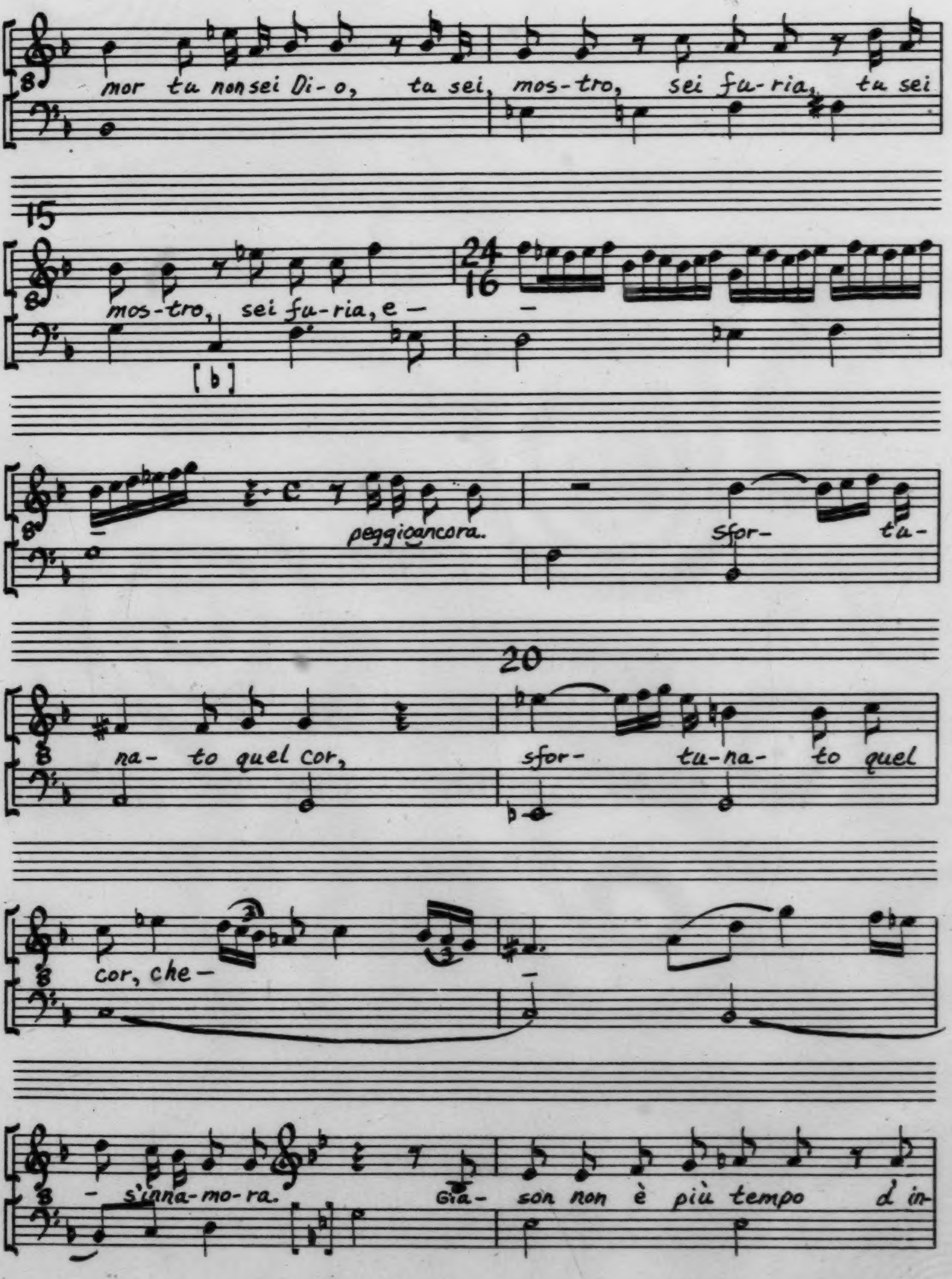

35
u- ti- li l'op- re che ma- chi- na per- fi- do
f
cor.
Si ritira

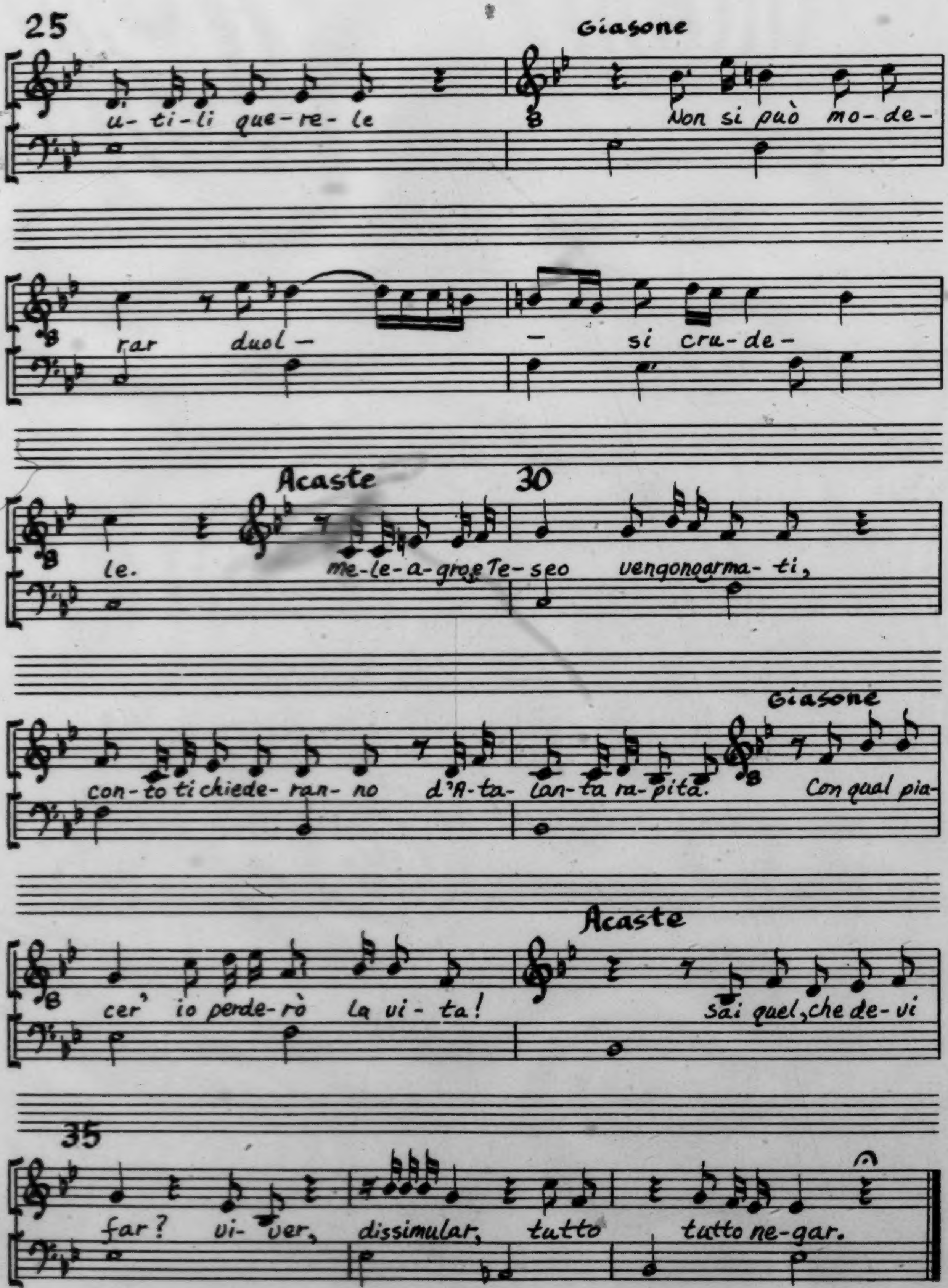
Scena xii

Giasone, et Acaste

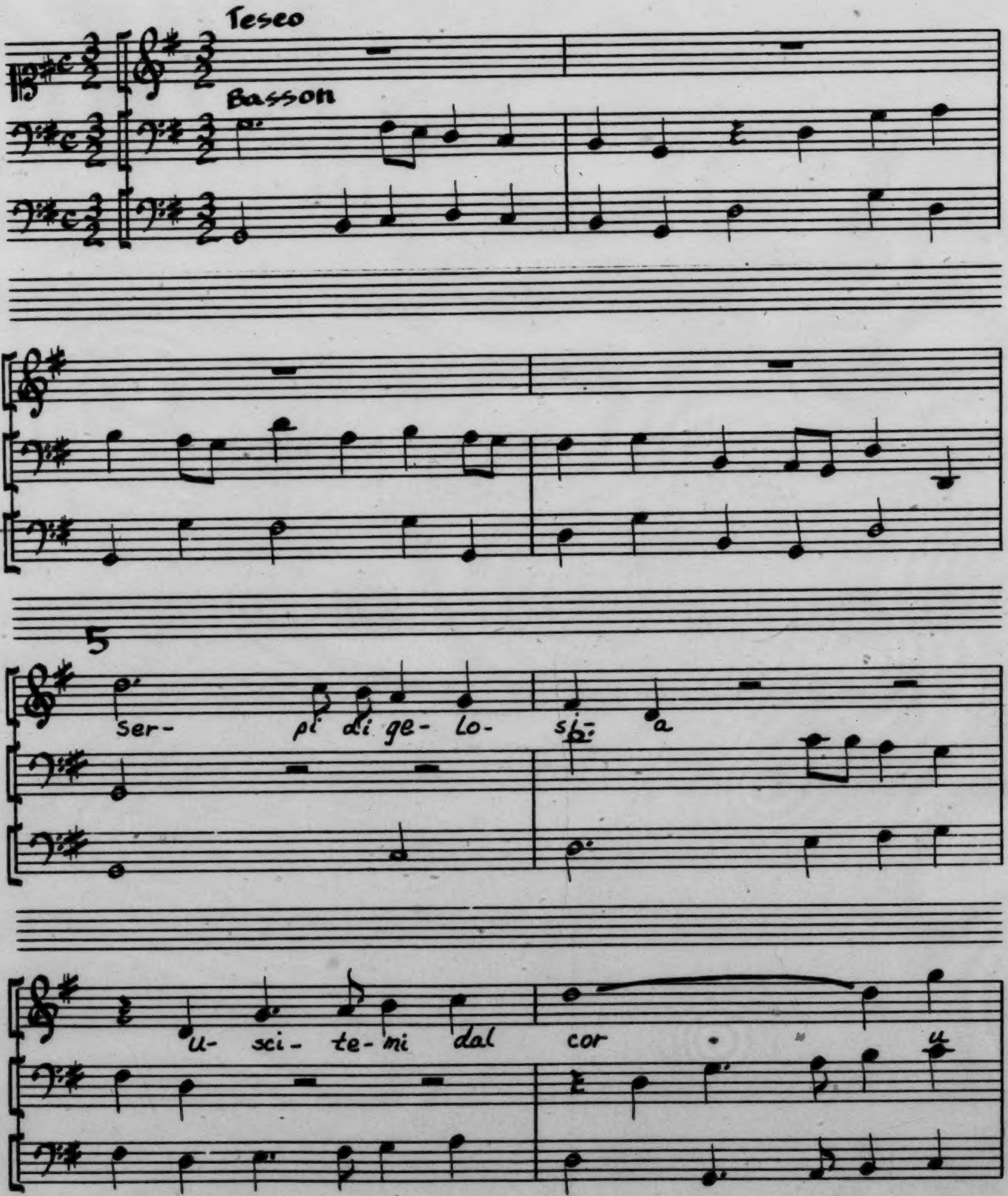
68. Recitativo

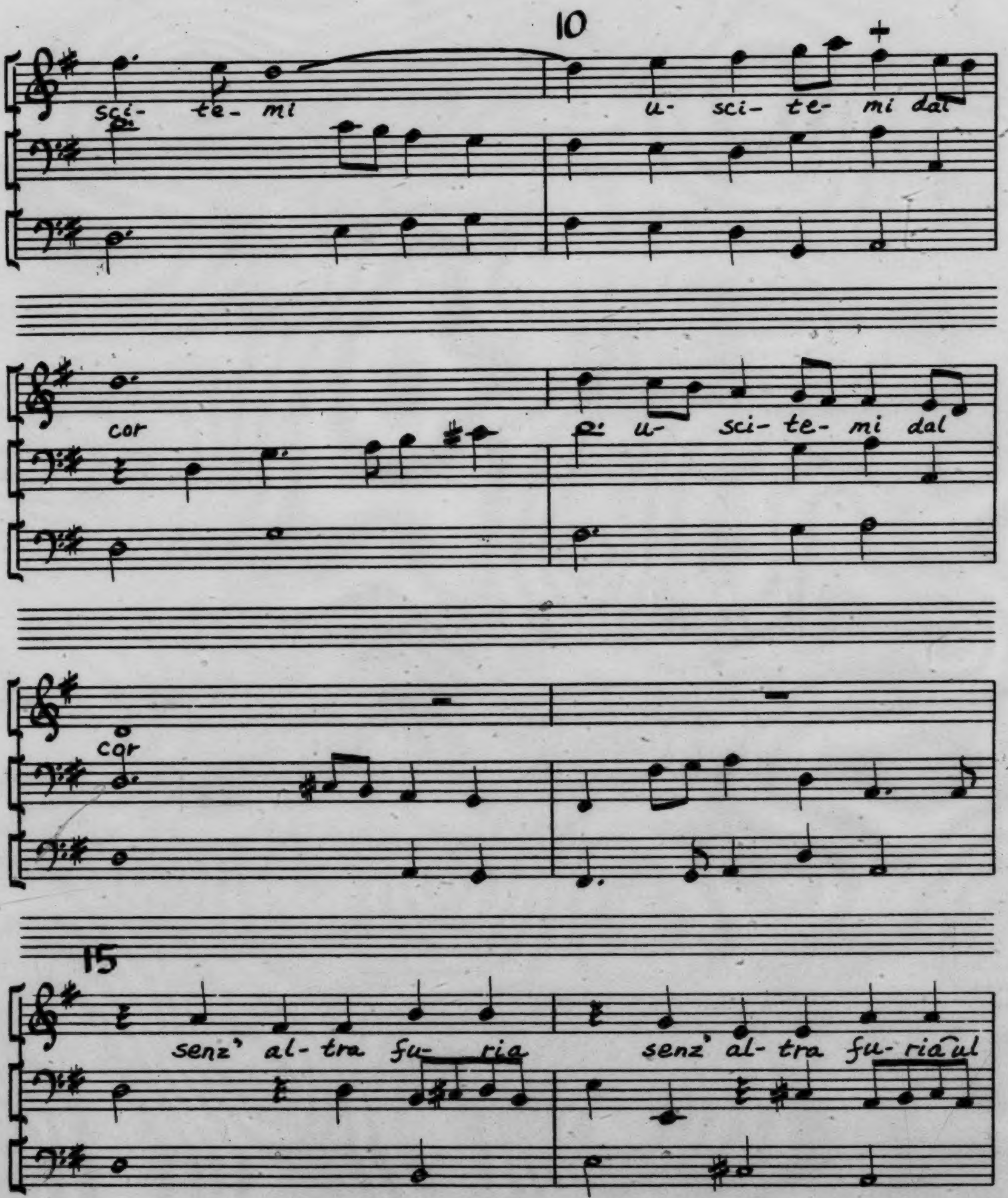

Giasone
Acaste
Al fulmi-nar del fer-ro il mos-tro s'at-te-ri
Di-le-
guos-si, spa-ri.
[#]
Giasone
mà qui d'intor-no
5
Acaste
Giasone
A-ta-lan-ta non veg-gio
sa-rà an-ch'essa spari-ta?
chi
me l'ha tol-ta chi me l'ha tolta ohi-mè
10
chi me l'addi-ta? se tu non me la rendi A-
[#]

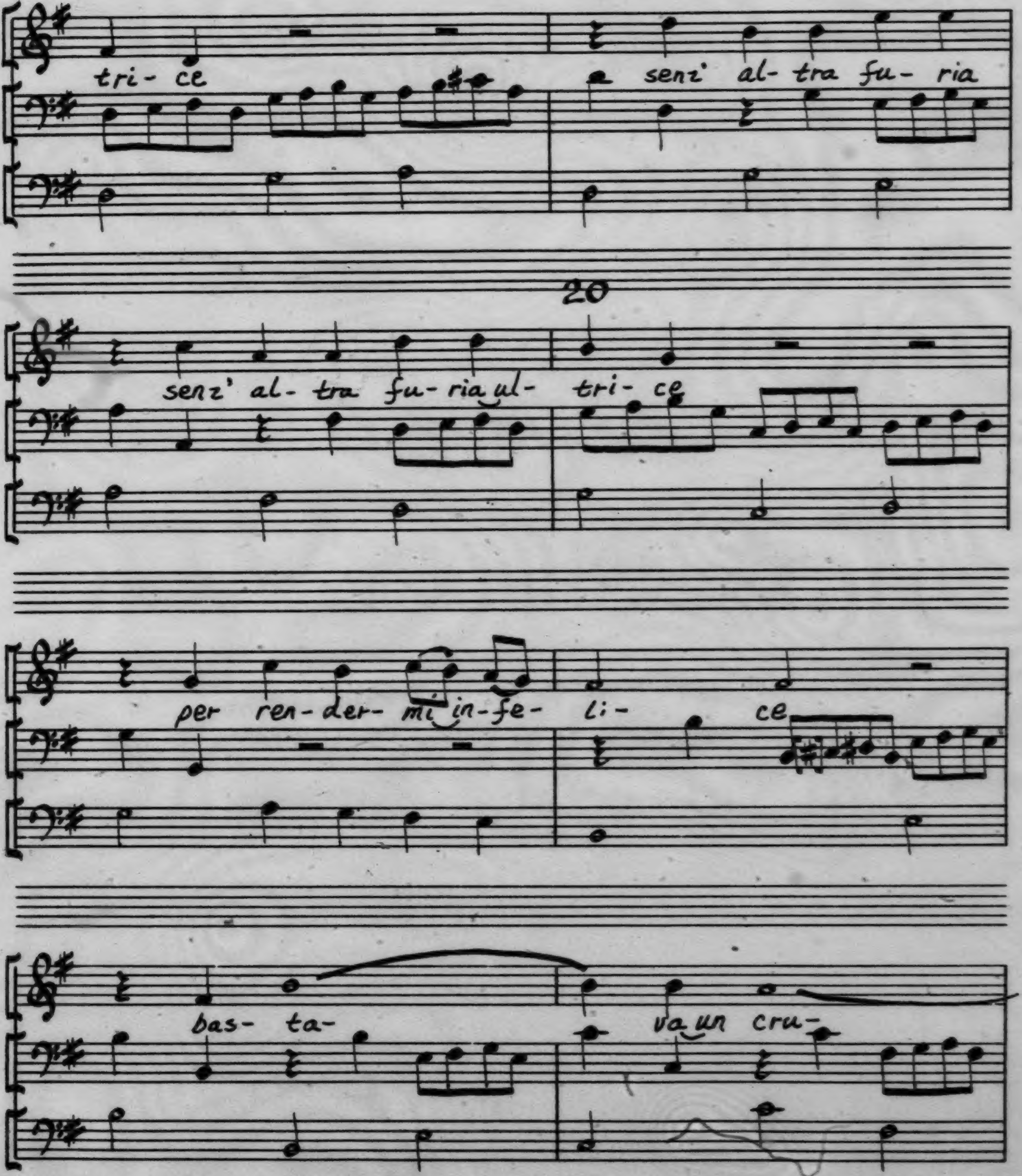

mor tu non sei Di-o, tu sei, mos-tro, sei fu-ria, tu sei
15
mos-tro, sei fu-ria, e —
24
16
[♭]
peggiancora.
Sfor- tu-
20
na- to quel cor, sfor- tu-na- to quel
cor, che —
3
3
s'inna-mo-ra.
Gia- son non è più tempo d'in-

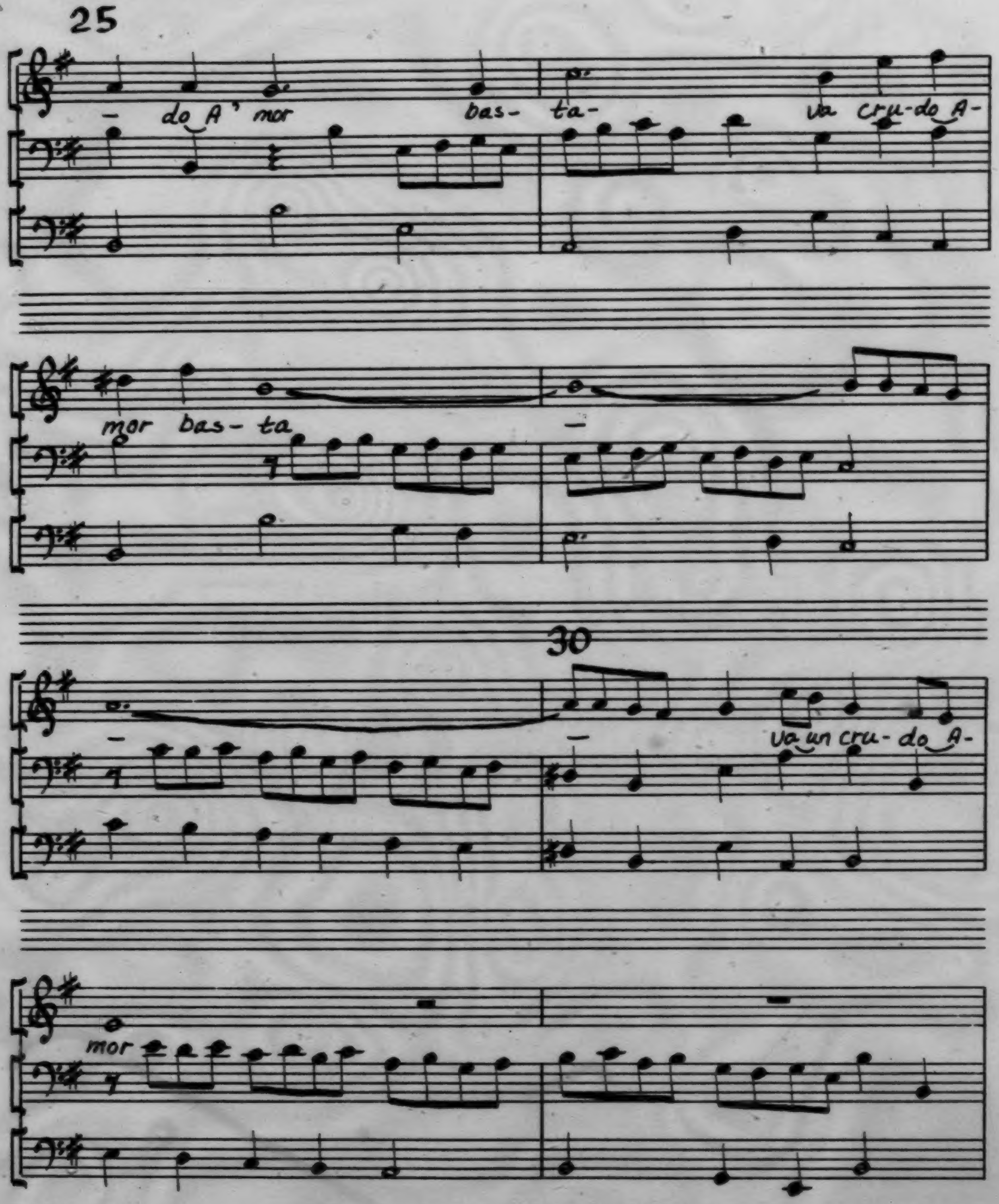

25
Giasone
u-ti-li que-re-le
Non si può mo-de-
rar duol- - si cru-de-
Acaste
30
le.
me-le-a-gro e Te-seo vengono armati,
Giasone
con-to ti chiede-ran-no d'A-ta-lan-ta ra-pita.
Con qual pia-
Acaste
cer' io perde-rò la vi-ta!
Sai quel, che de-vi
35
far? vi-ver, dissimular, tutto tutto ne-gar.

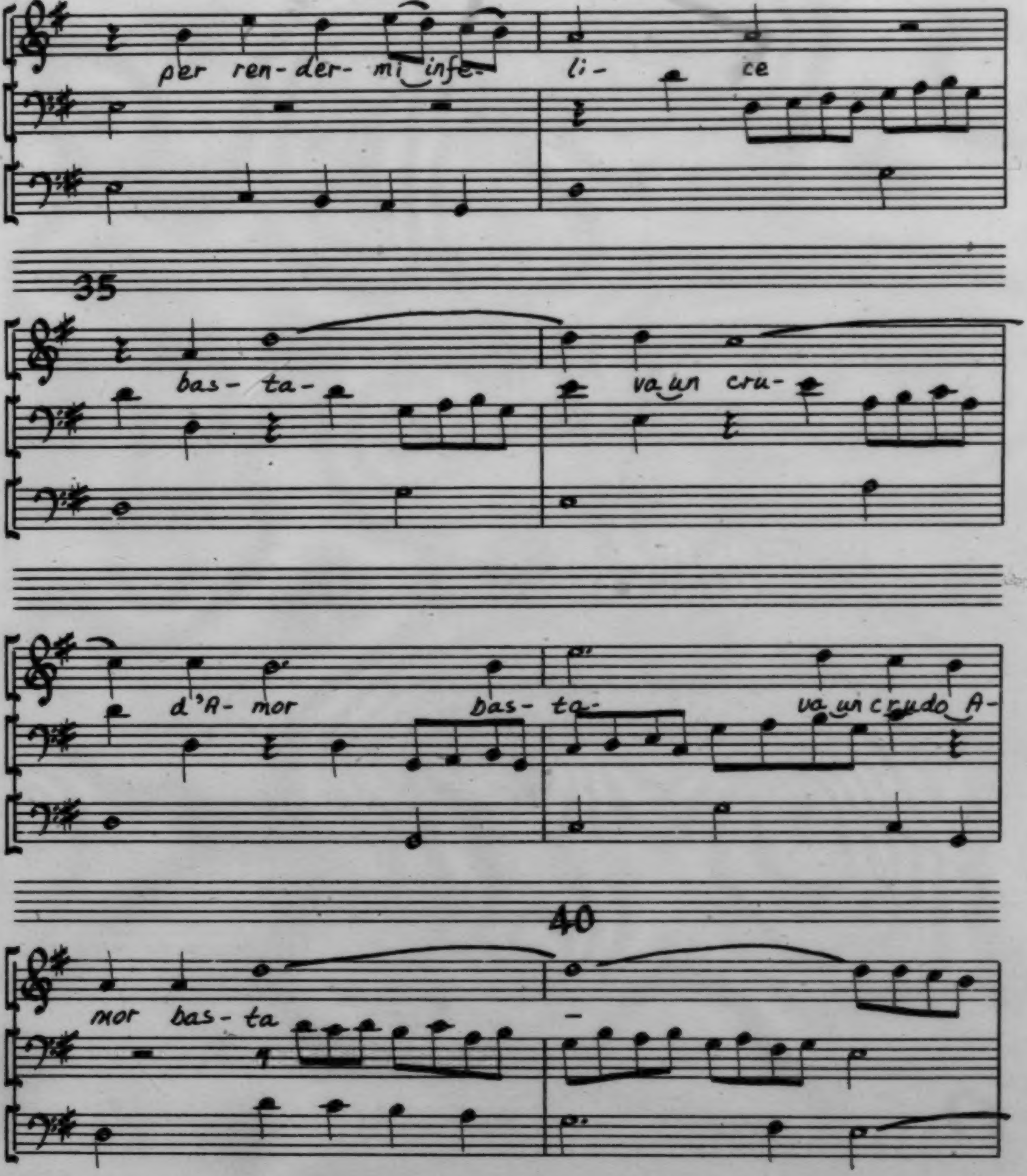
72. Aria

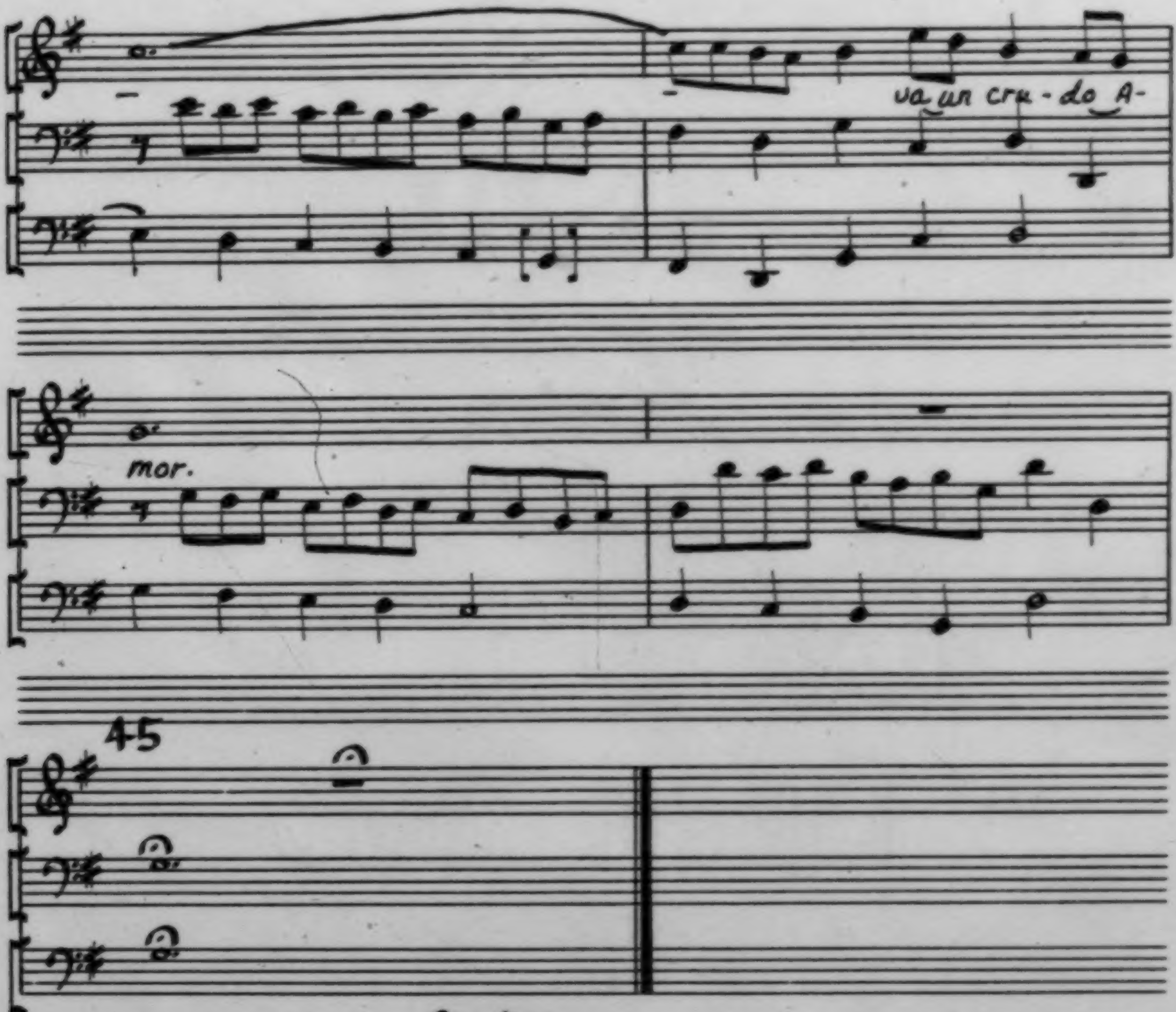

Teseo
Basson
5
Ser- pi di ge- lo- si- a
u- sci- te- mi dal cor


10
sci- te- mi
u- sci- te- mi dal
cor
u- sci- te- mi dal
cor
15
senz' al- tra fu- ria
senz' al- tra fu- ria ul


tri- ce
senz' al- tra fu- ria
20
senz' al- tra fu- ria ul- tri- ce
per ren- der- mi in- fe- li- ce
bas- ta- va un cru-

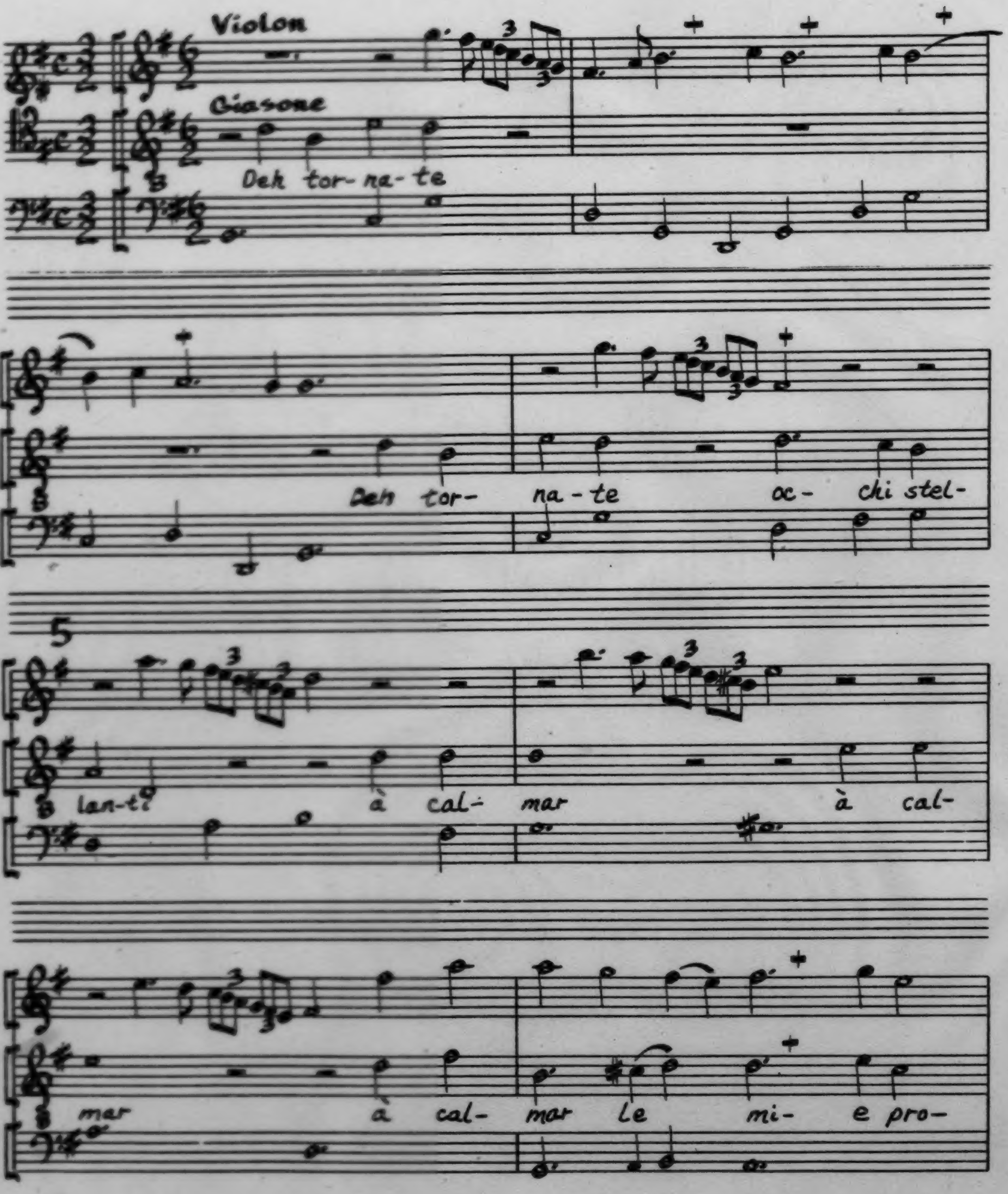

25
– do A' mor bas- ta- va cru-do A-
mor bas- ta
–
30
–
va un cru- do A-
mor

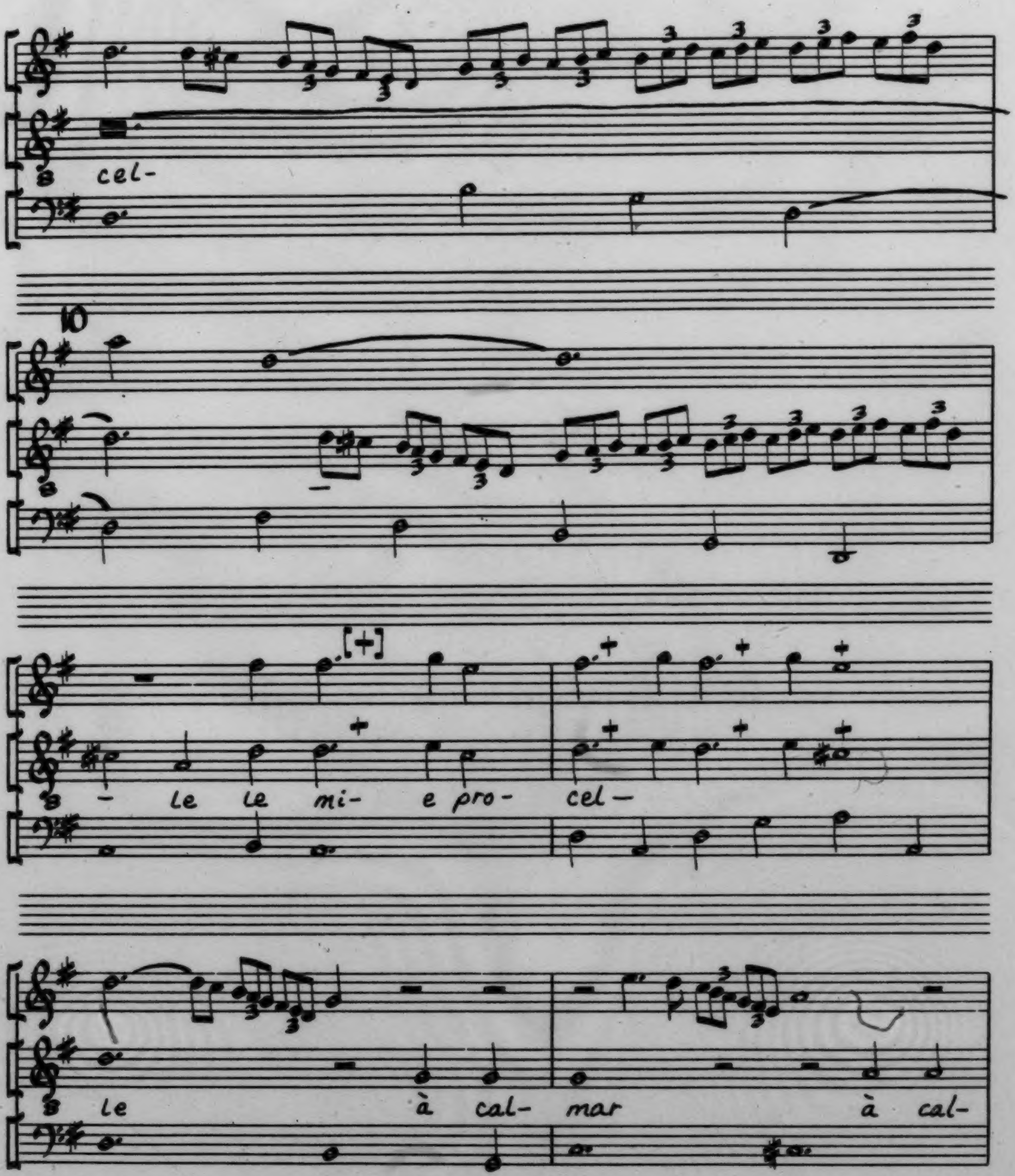

per ren- der- mi infe- li- ce
35
bas- ta- va un cru-
d'A- mor bas- ta- va un crudo A-
40
mor bas- ta

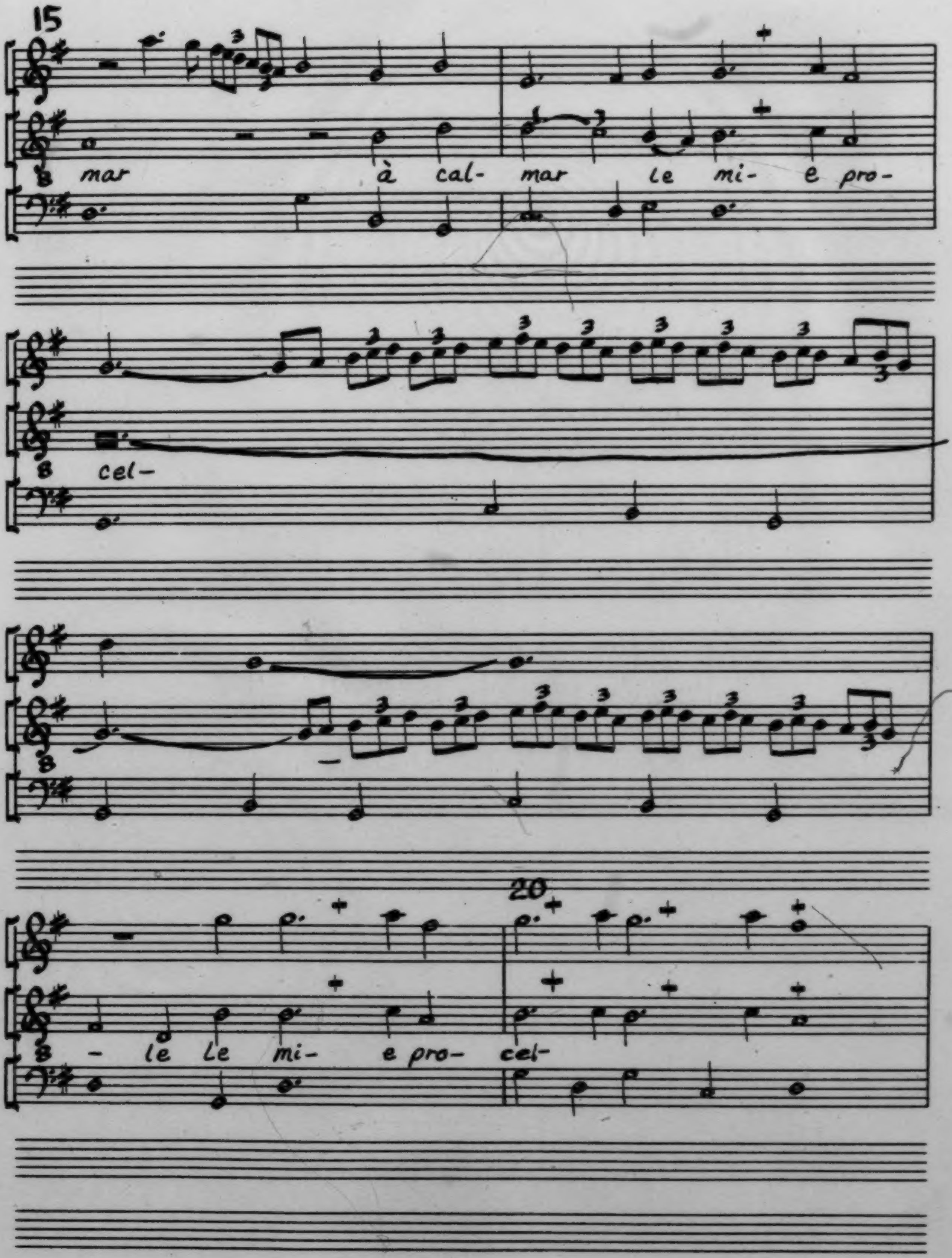

va un cru - do A-
mor.
45

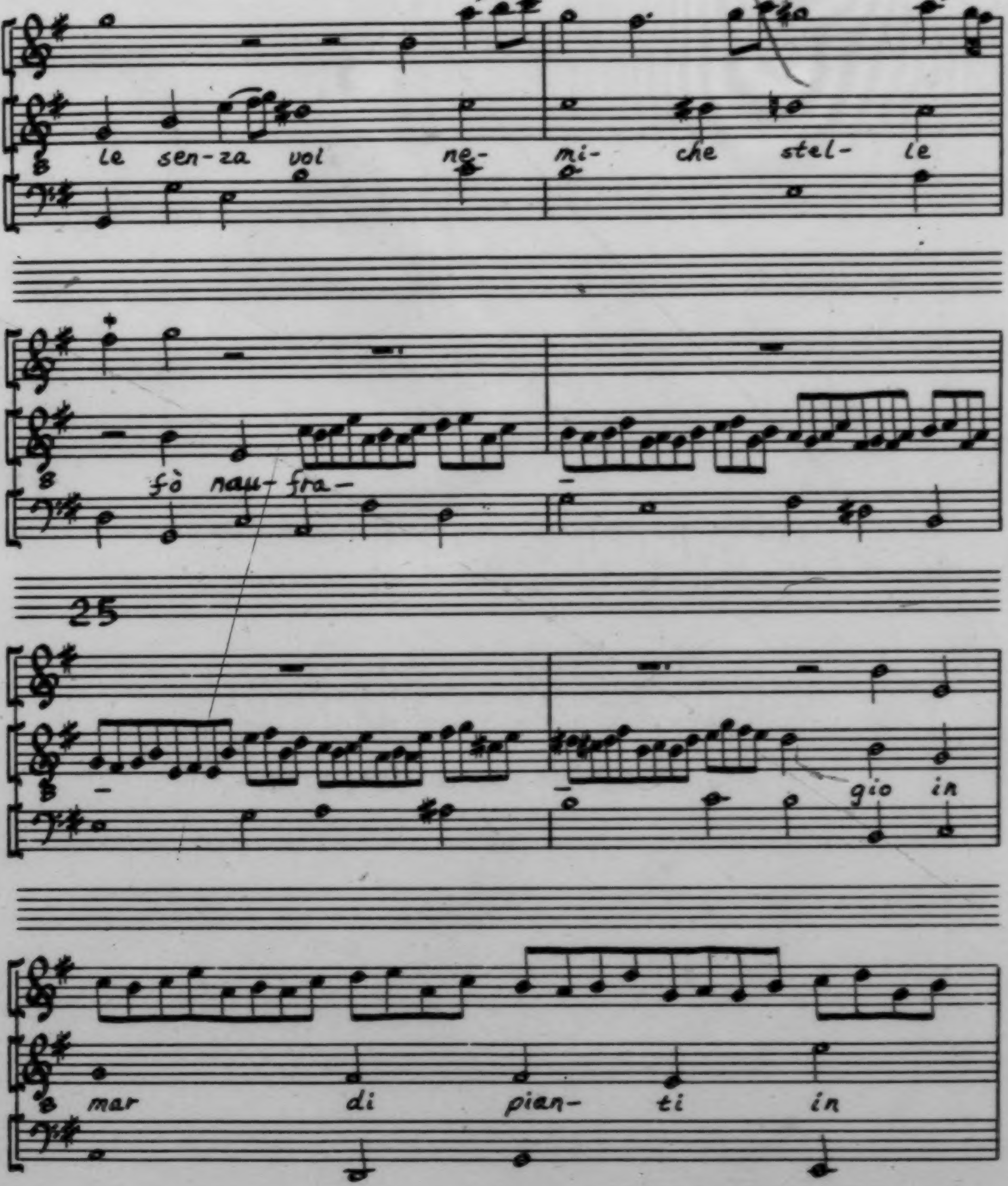
Parte

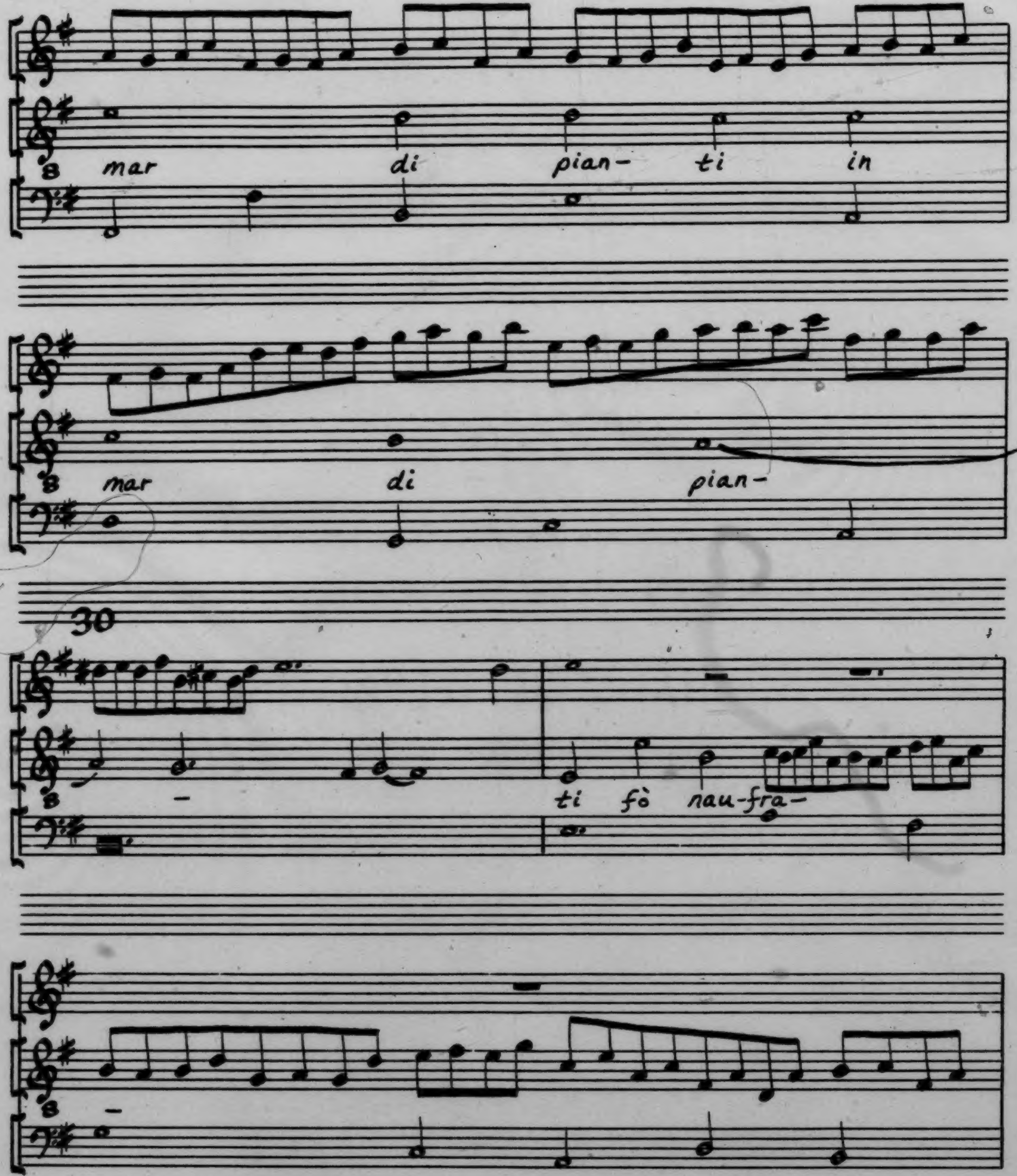
73. Aria

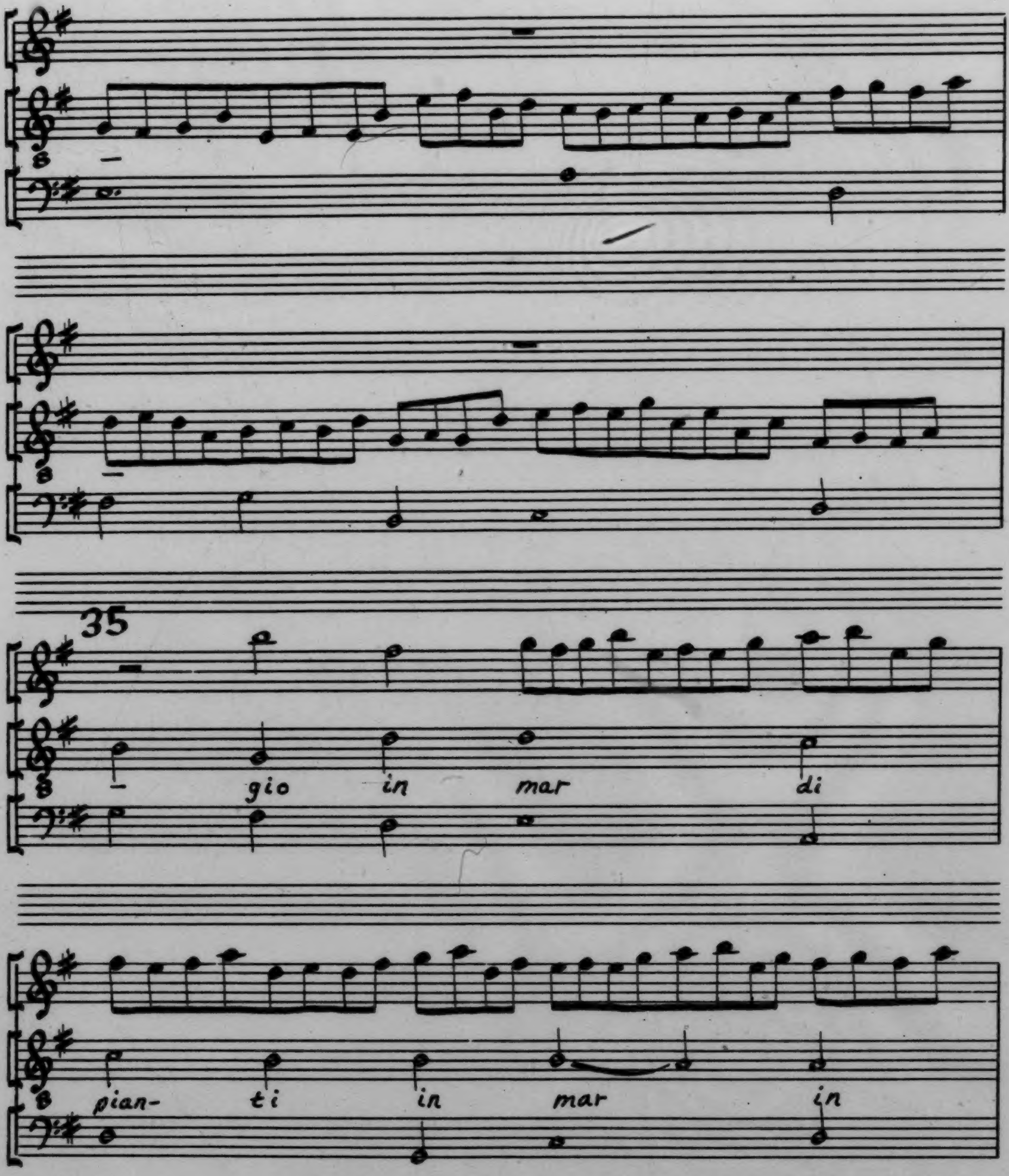

Violon
Giasone
Deh tor-na-te
Deh tor- na-te oc- chi stel-
5
lan-ti à cal- mar à cal-
mar à cal- mar le mi- e pro-

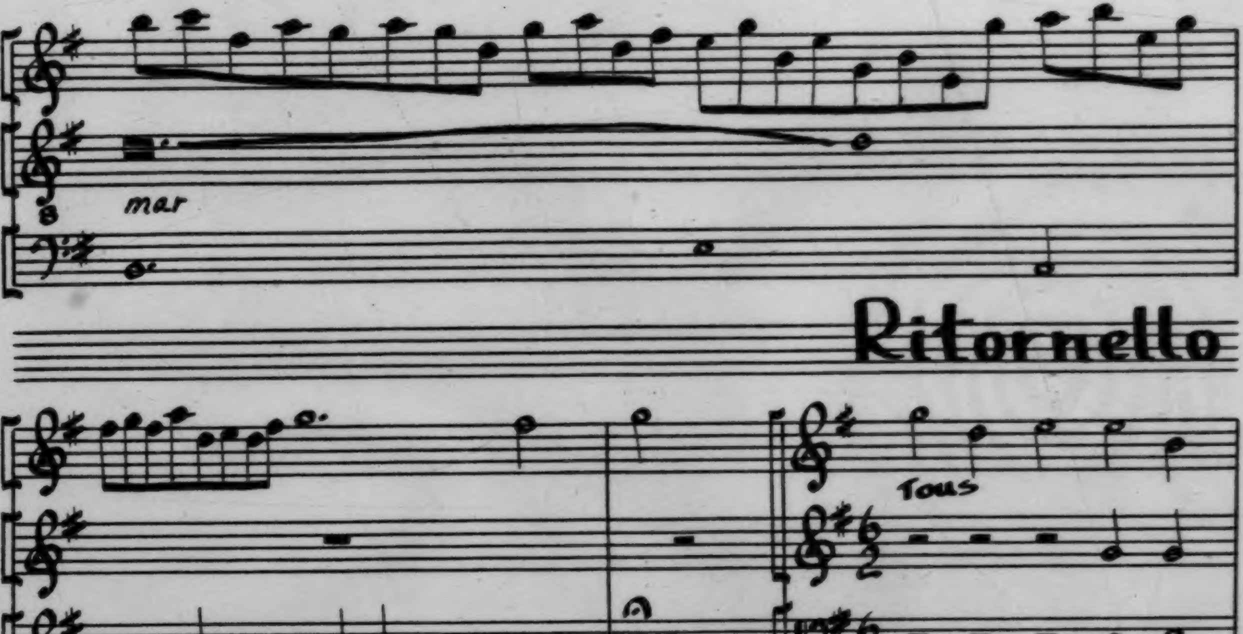

cel-
10
[+]
- le le mi- e pro- cel-
le à cal- mar à cal-

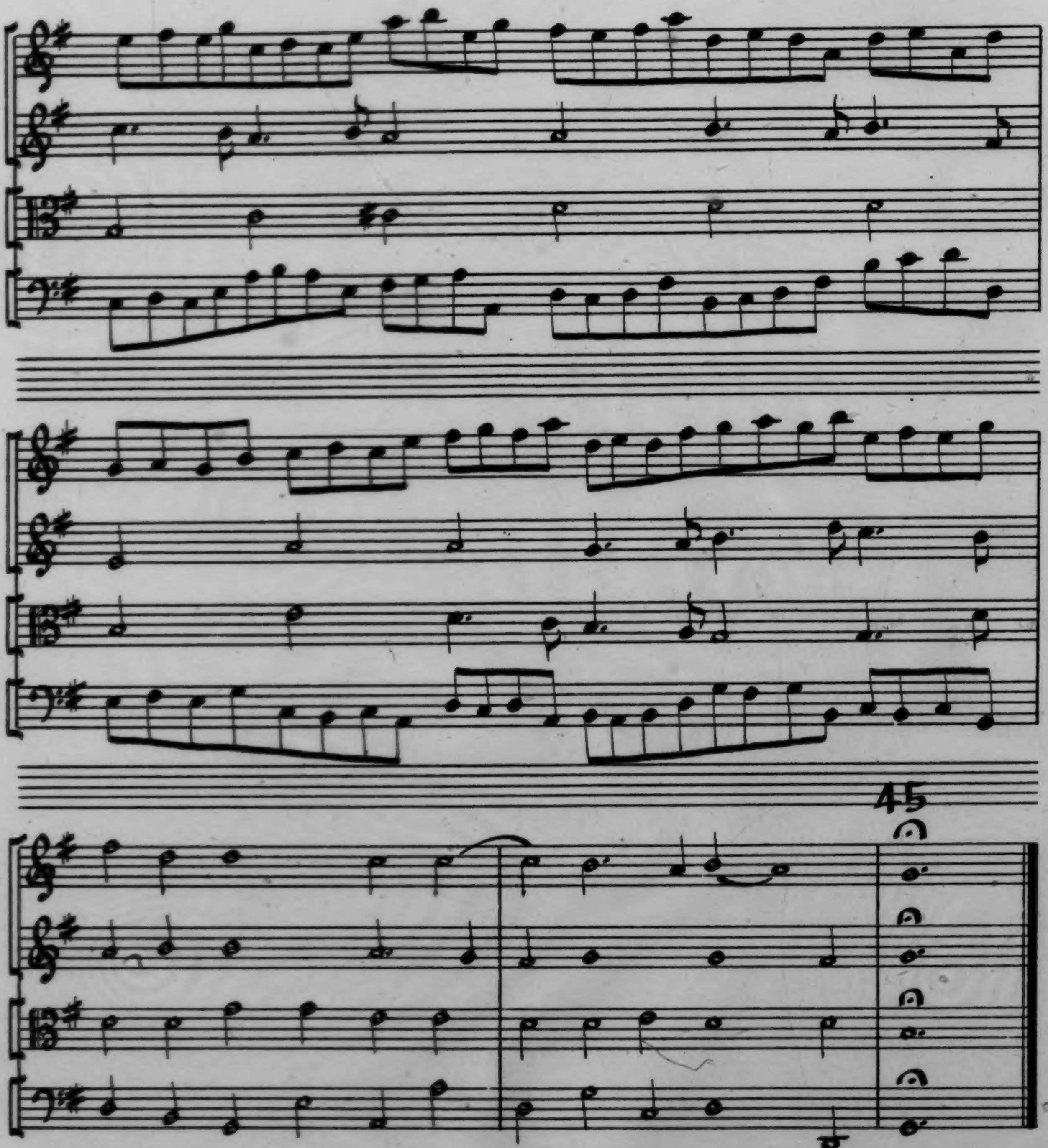

15
mar à cal- mar le mi- e pro-
cel-
- le le mi- e pro- cel-
20


le sen-za vol ne- mi- che stel- le
fò nau- fra-
25
gio in
mar di pian- ti in

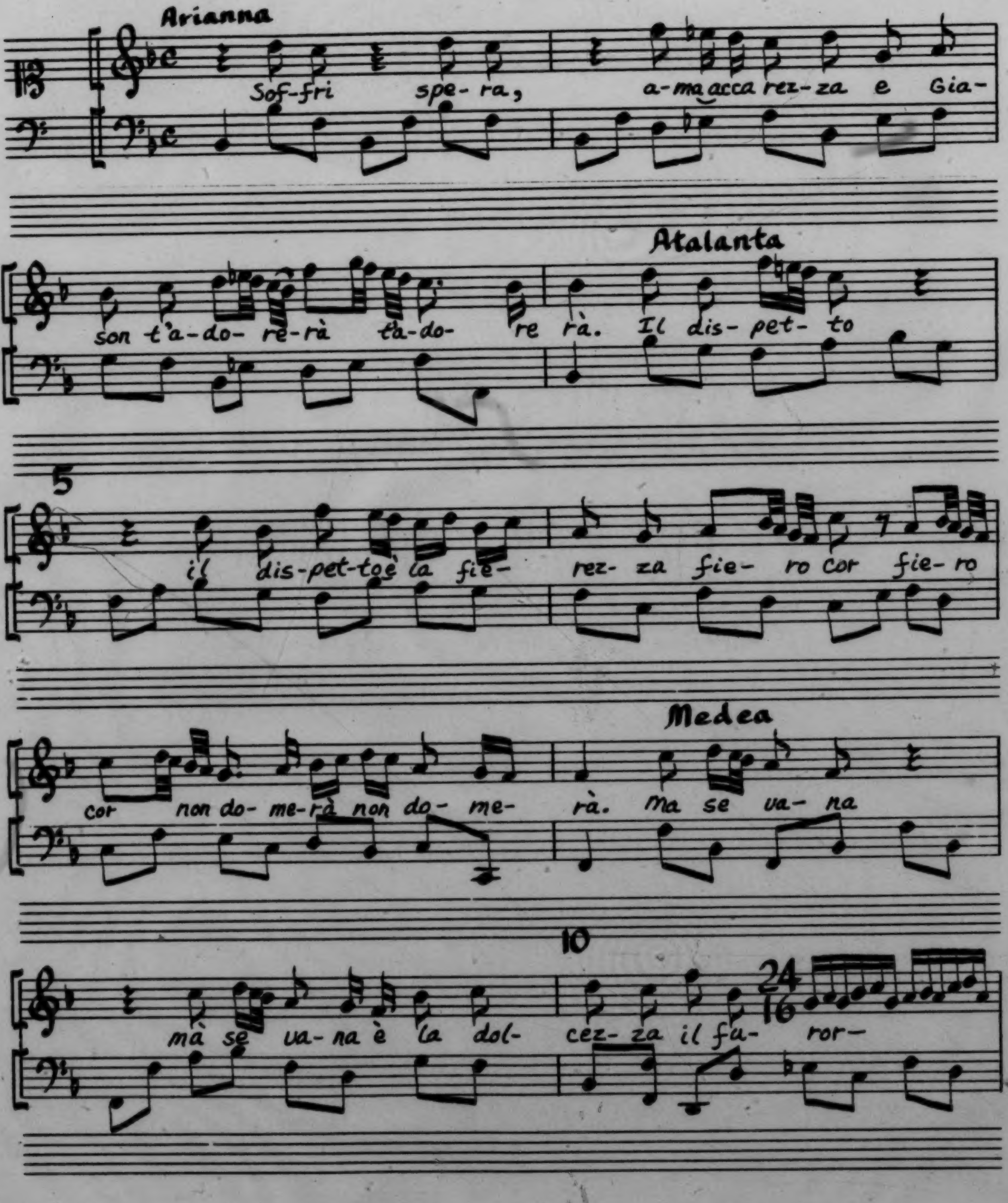

mar di pian- ti in
mar di pian-
30
–
ti fò nau-fra-
–

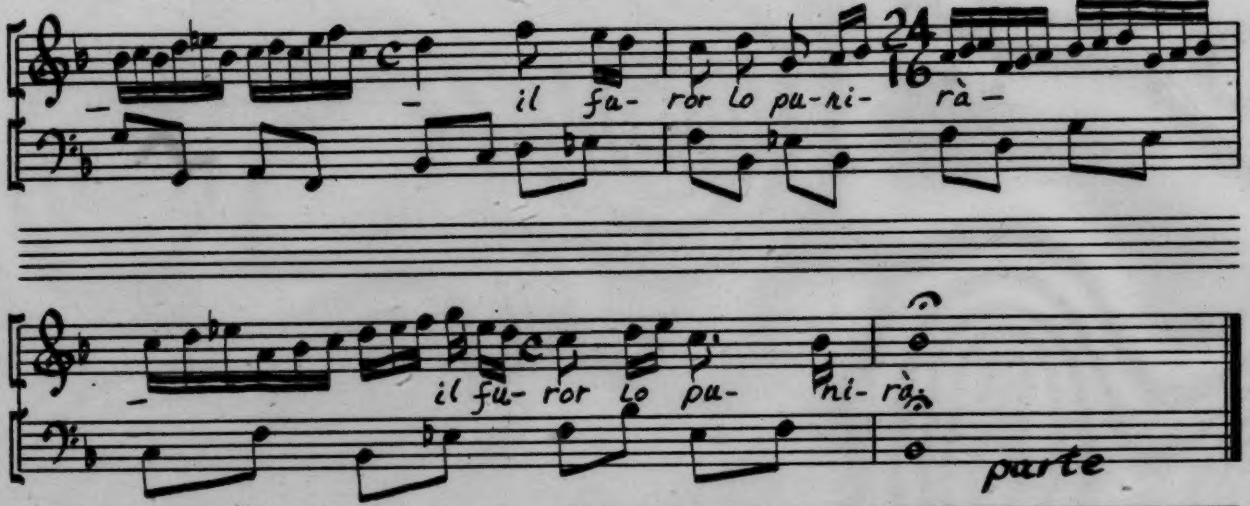

35
gio
in
mar
di
pian-
ti
in
mar
in


mar
Ritornello
Tous
di
plan-
ti.
Parte
40

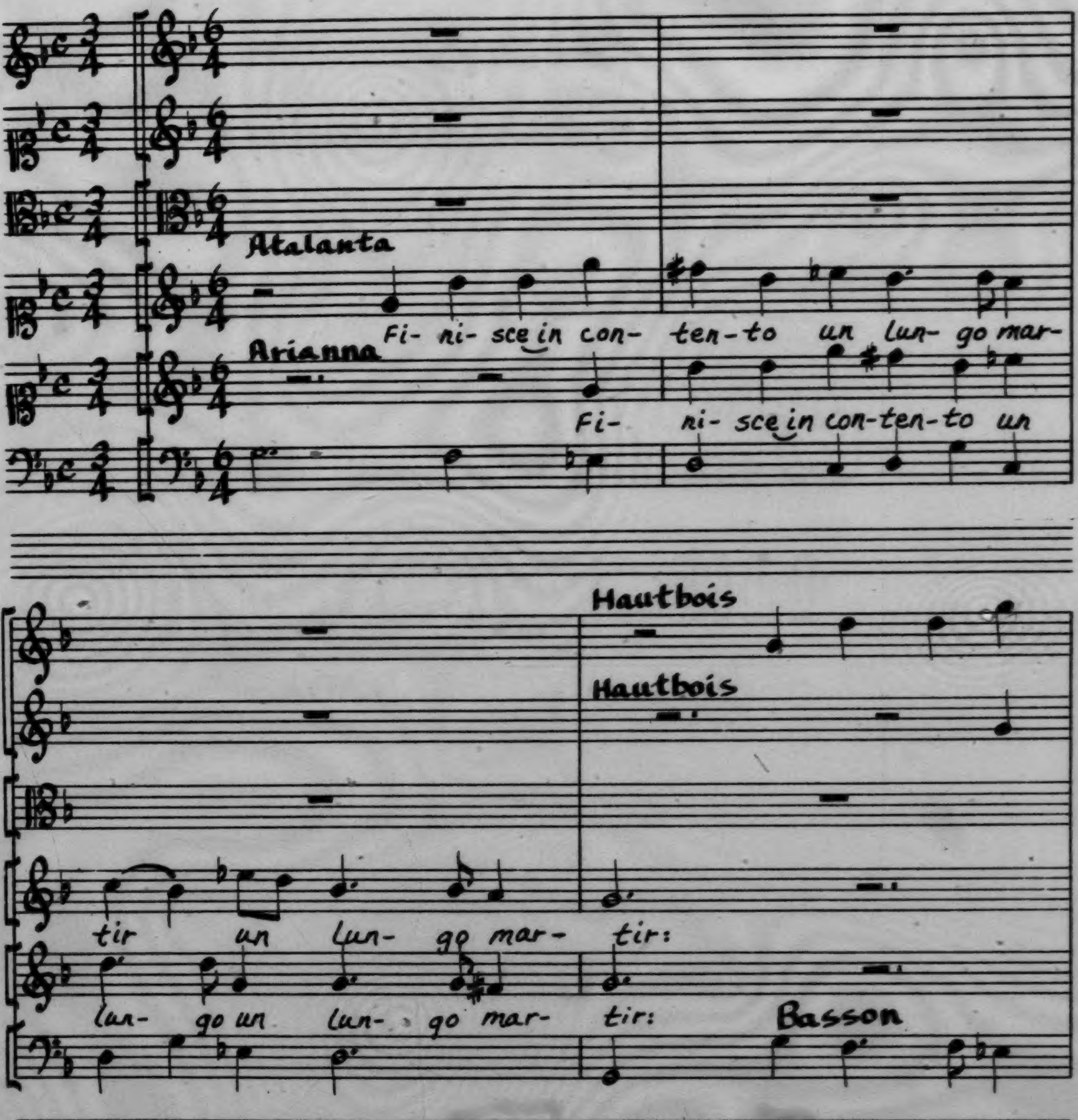

45

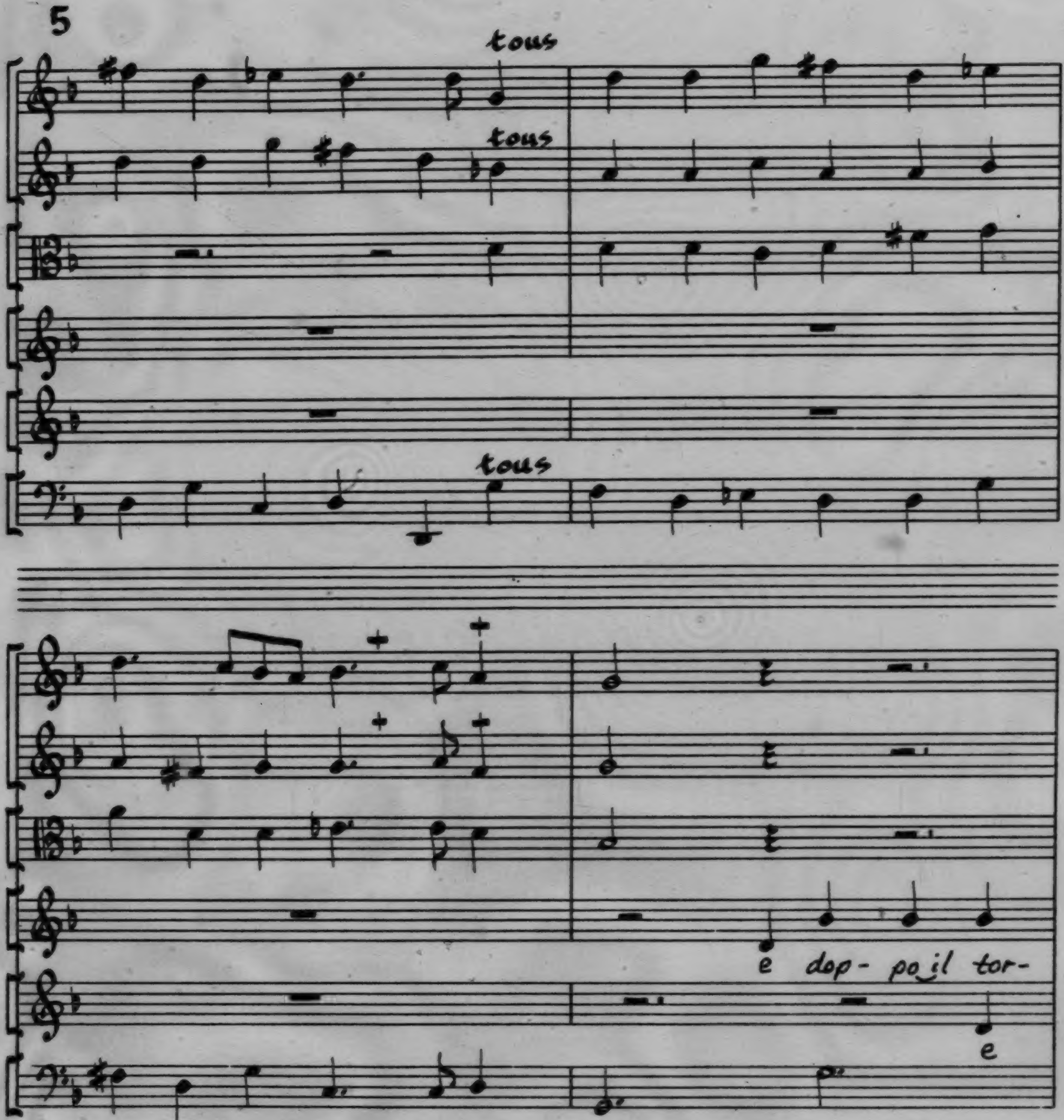
75. Aria a 3 voci

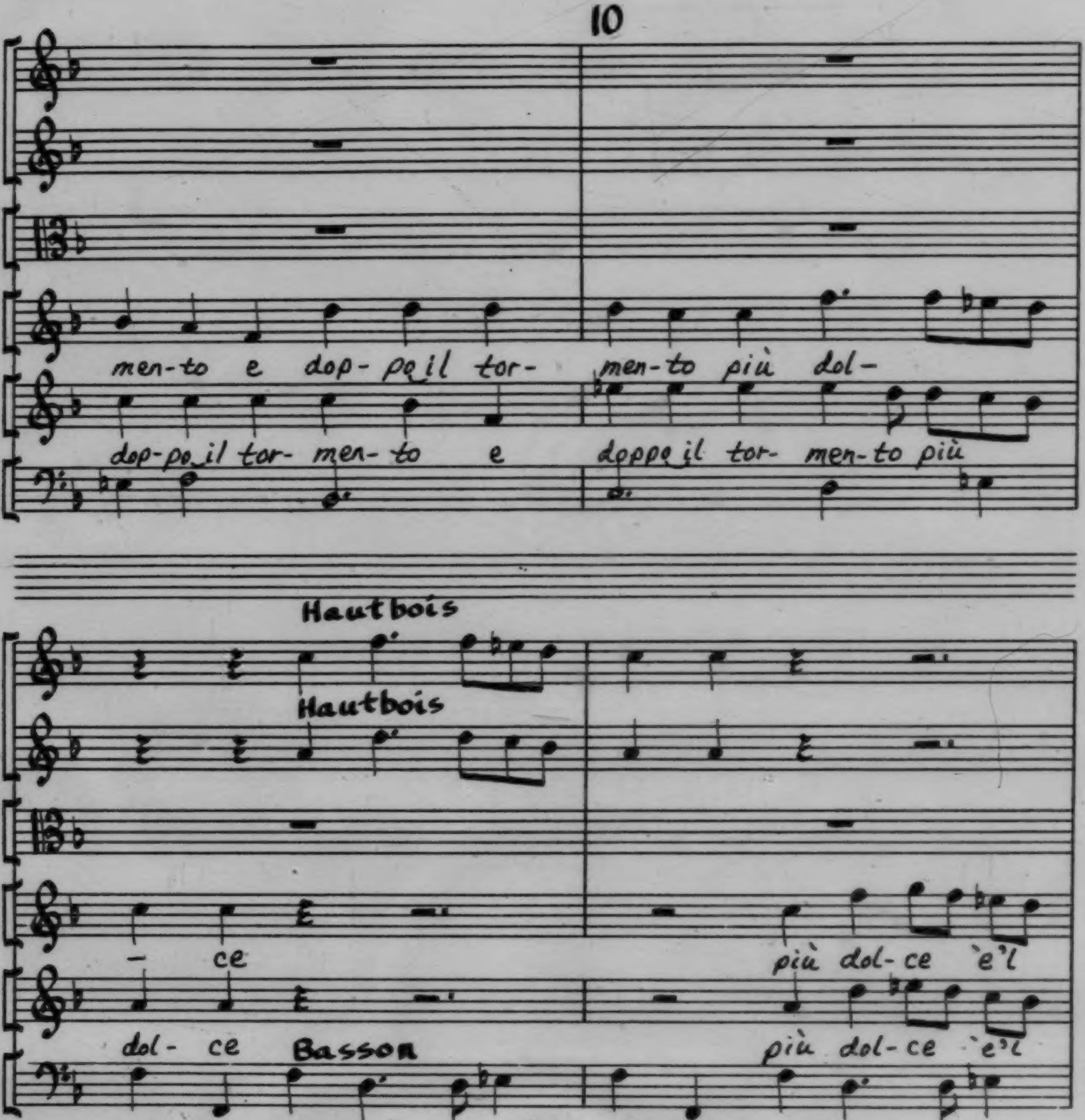

Arianna
Sof-fri spe-ra, a-ma acca rez-za e Gia-
Atalanta
son t'a-do-re-rà t'a-do- re rà. Il dis-pet- to
5
il dis-pet-to e la fie- rez- za fie- ro cor fie- ro
Medea
cor non do- me-rà non do- me- rà. Ma se va- na
10
mà se va- na è la dol- cez- za il fu- ror-
24
16

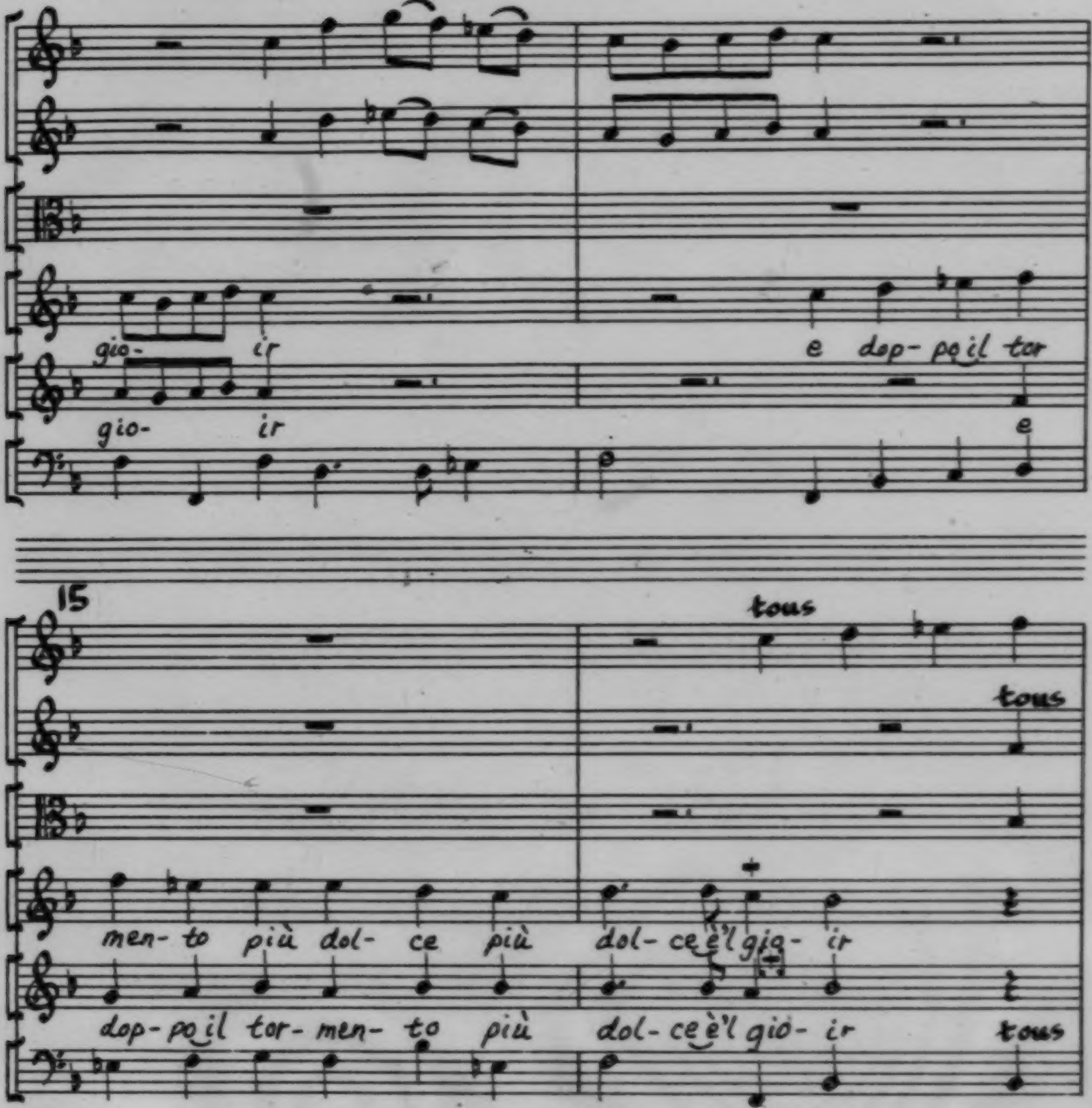

il fa- ror lo pu-ni- rà
24
16
il fu- ror lo pu- ni- rà
parte

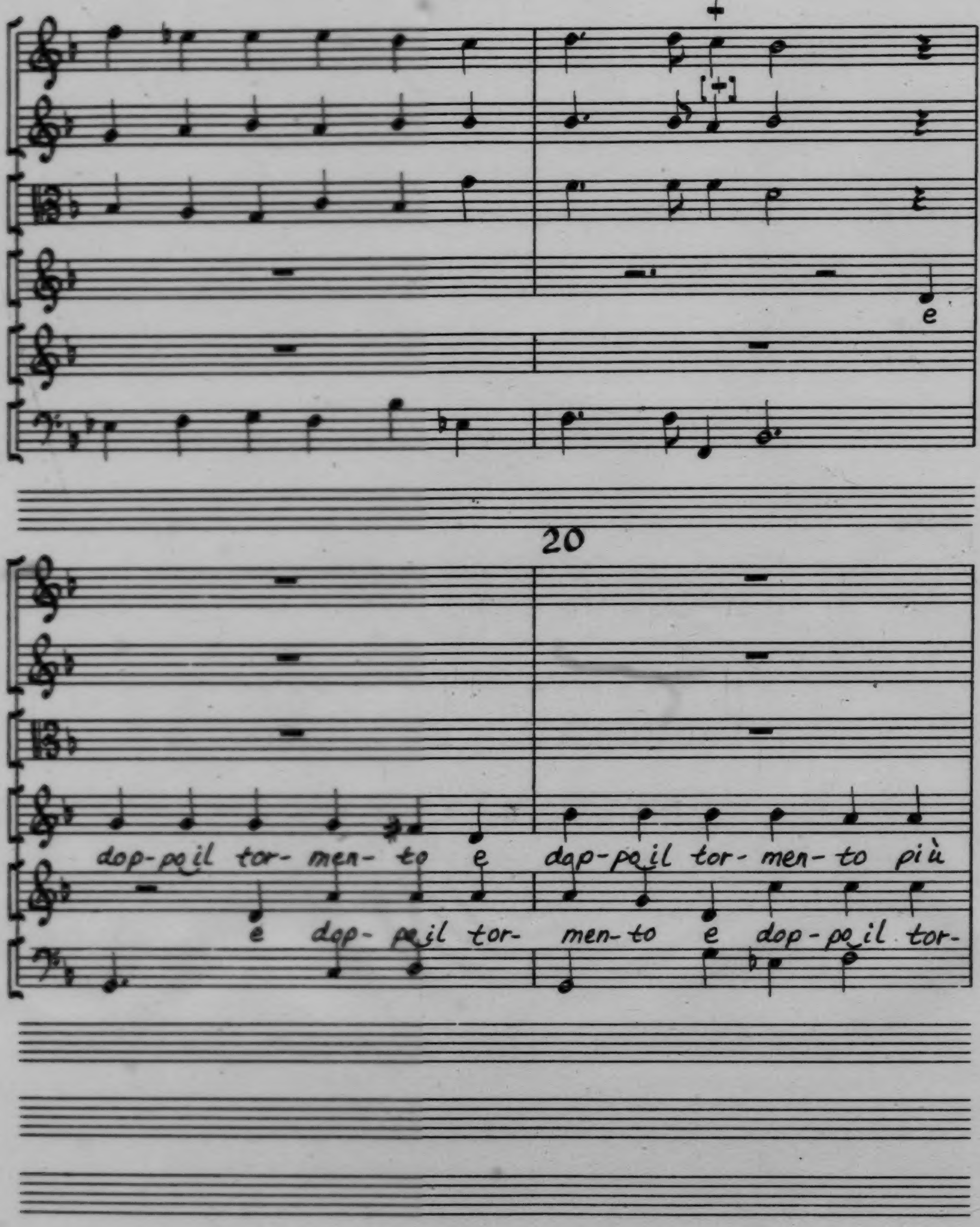
77. Duetto

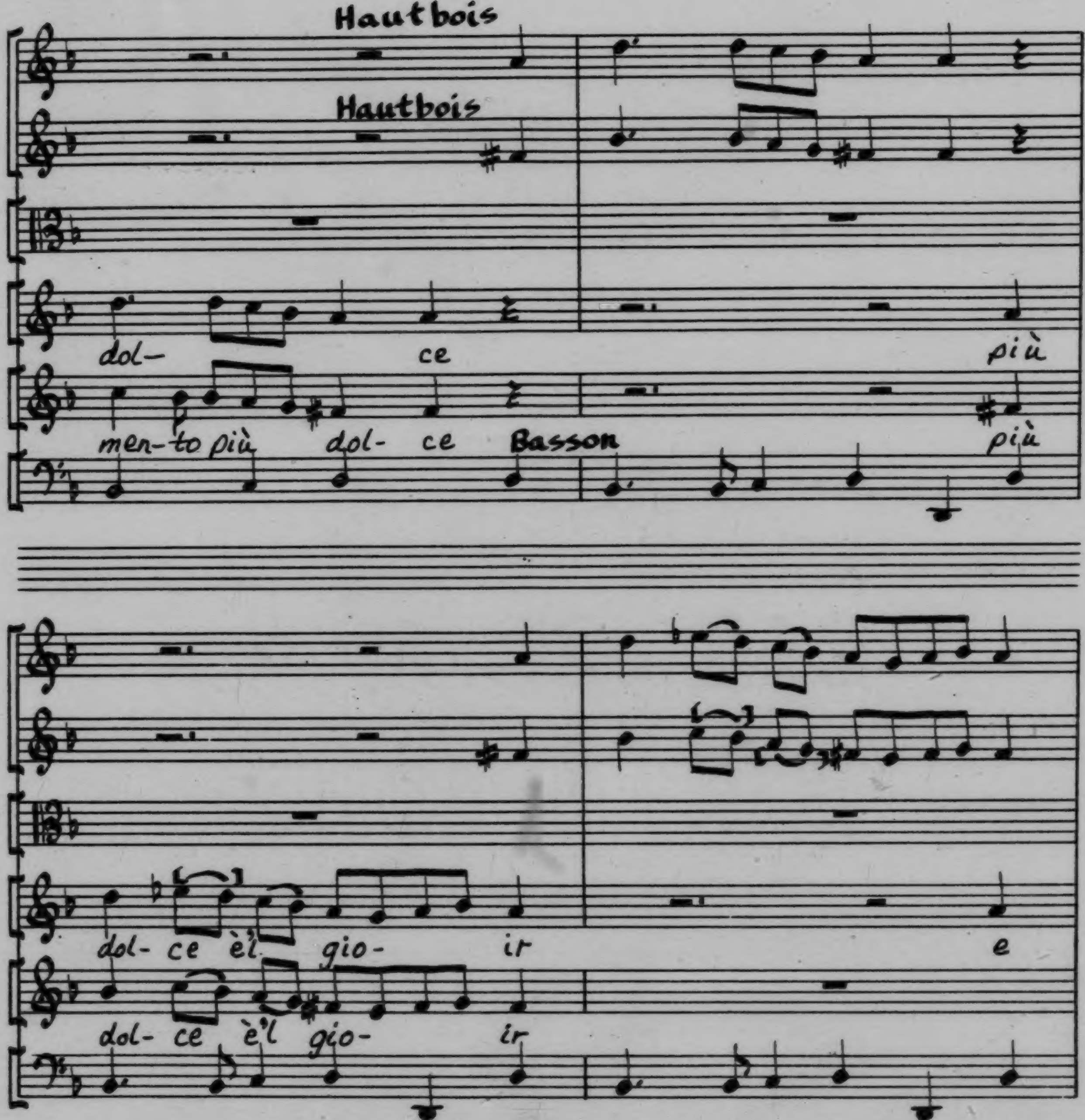

Atalanta
Fi- ni- sce in con- ten- to un lun- go mar-
Arianna
Fi- ni- sce in con- ten- to un
Hautbois
Hautbois
tir un lun- go mar- tir:
lun- go un lun- go mar- tir:
Basson

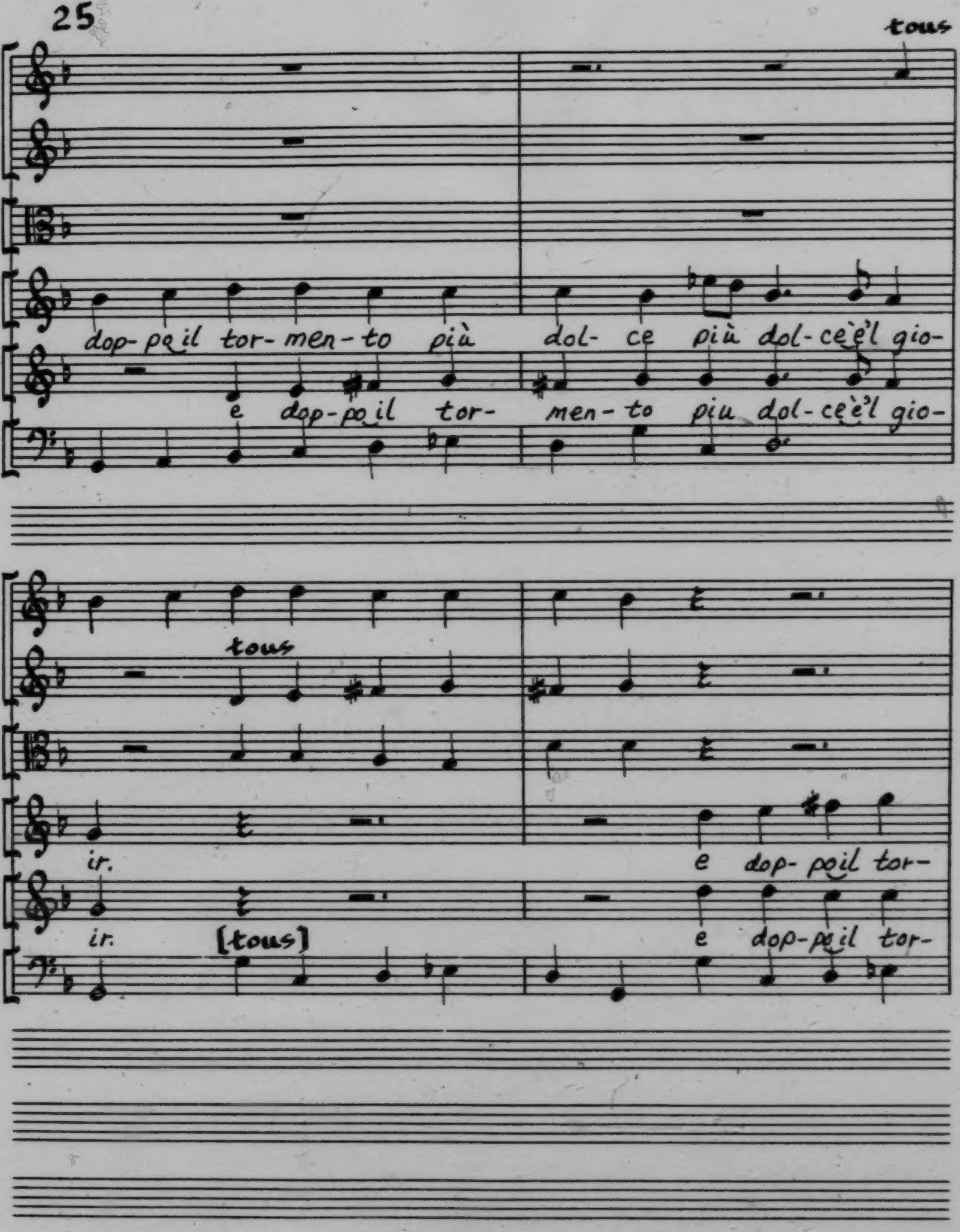

5
tous
tous
tous
e dop- po il tor-
e

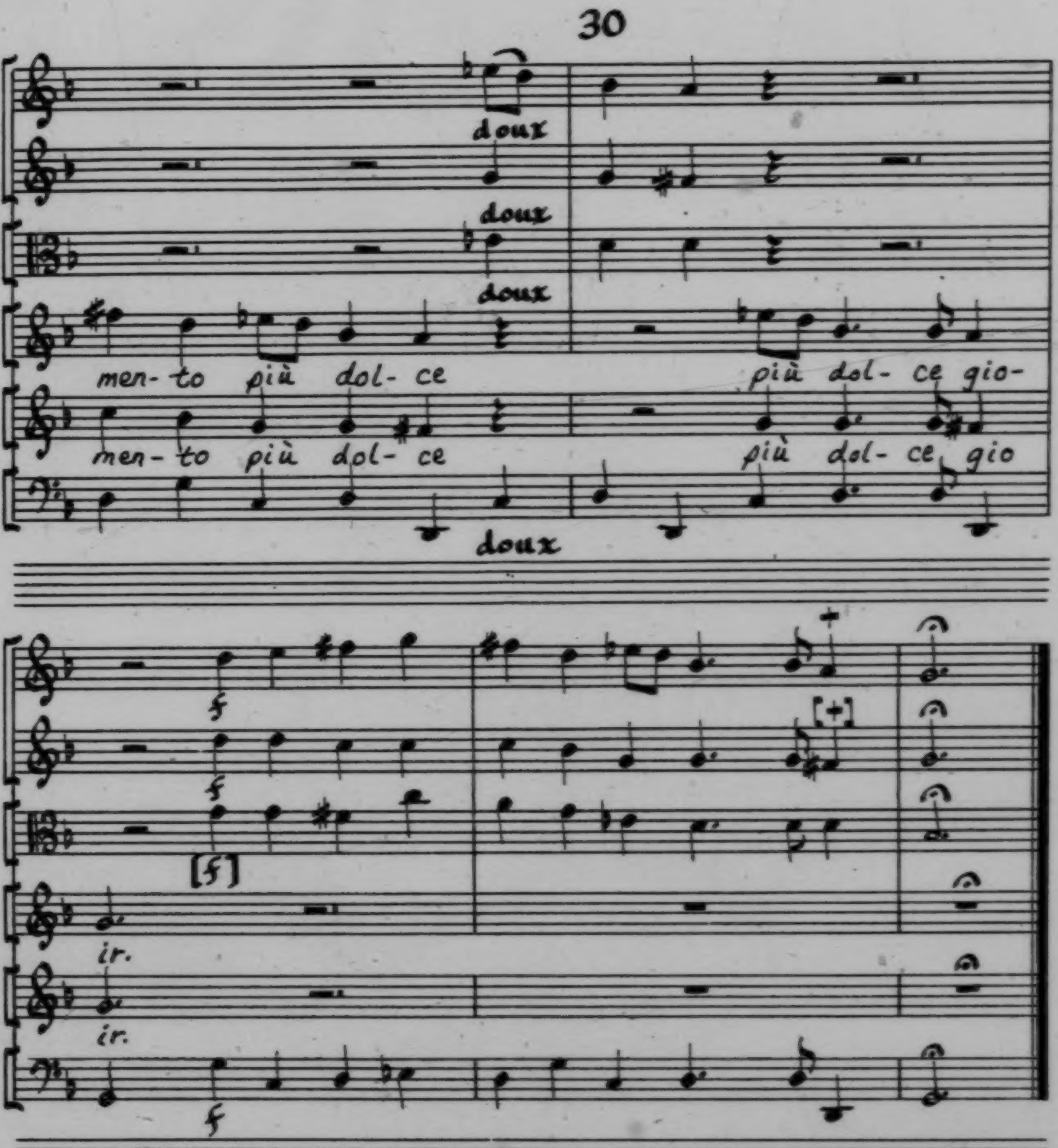

10
men-to e dop-po il tor- men-to più dol-
dop-po il tor- men-to e doppo il tor- men-to più
Hautbois
Hautbois
- ce più dol-ce e'l
dol- ce più dol-ce e'l
Basson


gio- ir
e dop- po il tor
gio- ir
e
15
tous
tous
men- to più dol- ce più dol- ce è'l gio- ir
dop- po il tor- men- to più dol- ce è'l gio- ir
tous


e
20
dop-po il tor- men- to e dop-po il tor- men- to più
e dop-po il tor- men- to e dop-po il tor-


Hautbois
Hautbois
dol- ce più
men-to più dol- ce
Basson
più
dol- ce è'l gio- ir e
dol- ce è'l gio- ir


25
tous
dop-po il tor-men-to più dol- ce più dol-ce è'l gio-
e dop-po il tor- men-to piu dol-ce è'l gio-
tous
ir.
e dop-po il tor-
ir.
[tous]
e dop-po il tor-

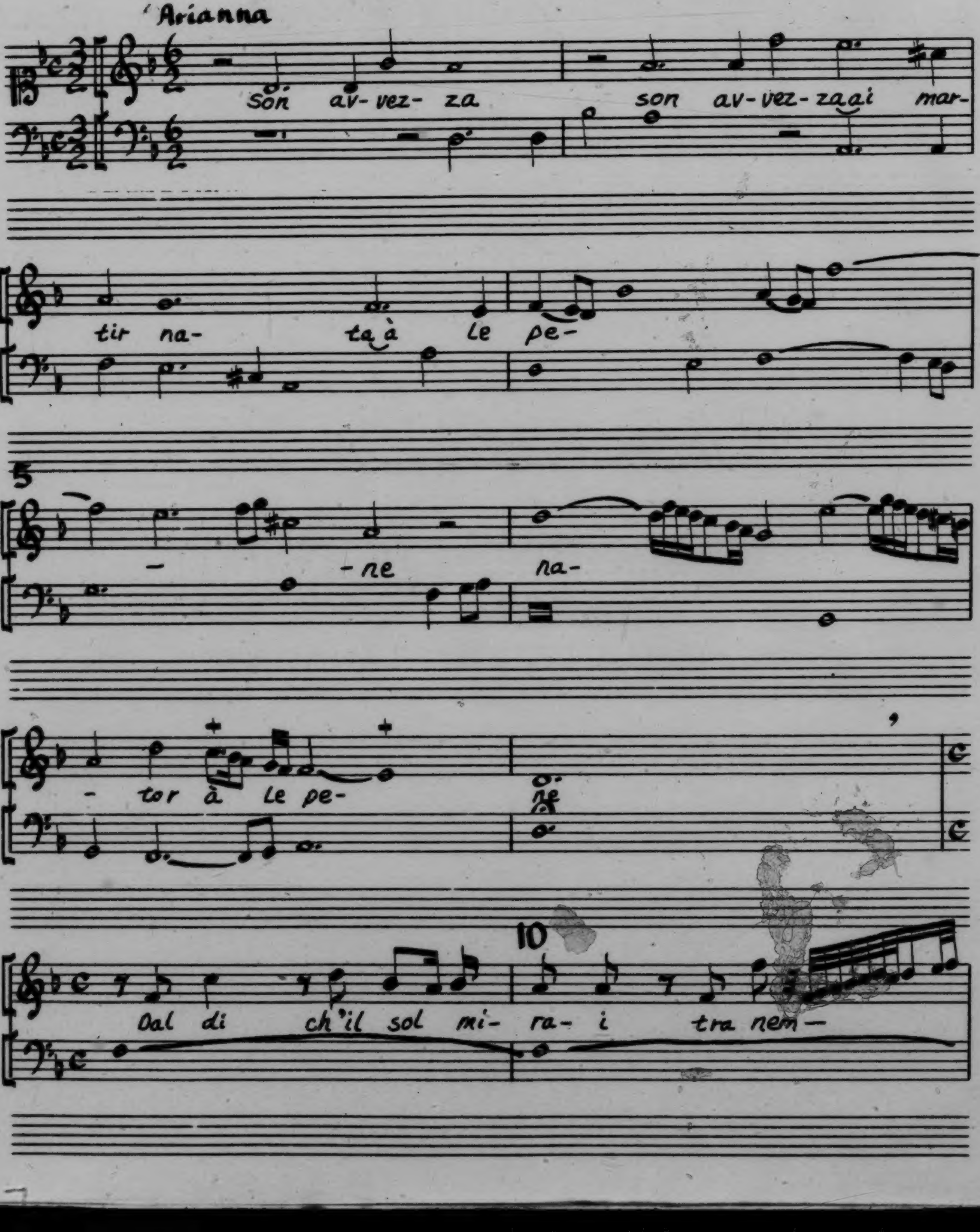

30
doux
doux
doux
men- to più dol- ce
più dol- ce gio-
men- to più dol- ce
più dol- ce gio
doux
f
[+]
f
[f]
ir.
ir.
f

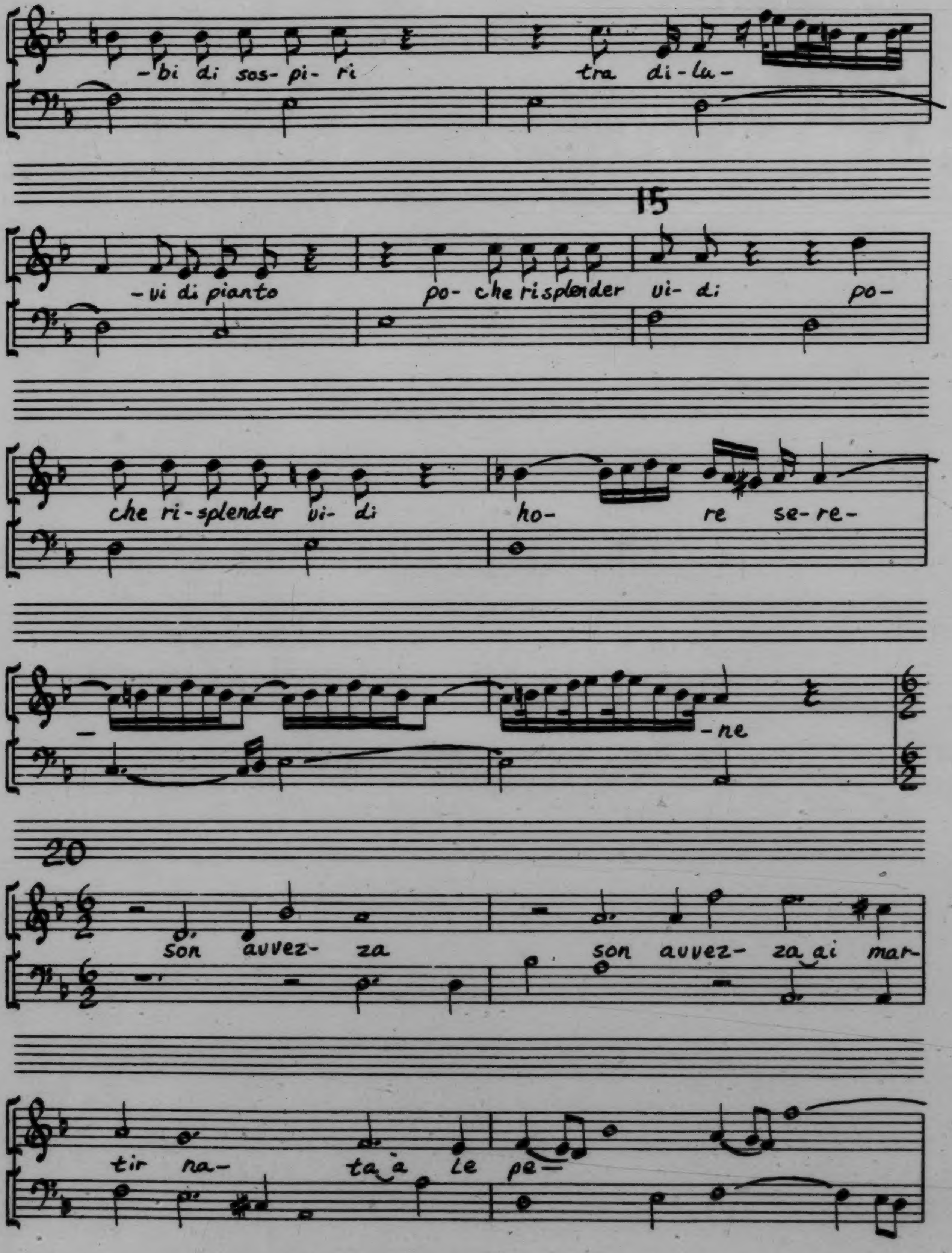
qui s'abbraciano, e baciano
e restano discorrendo insieme

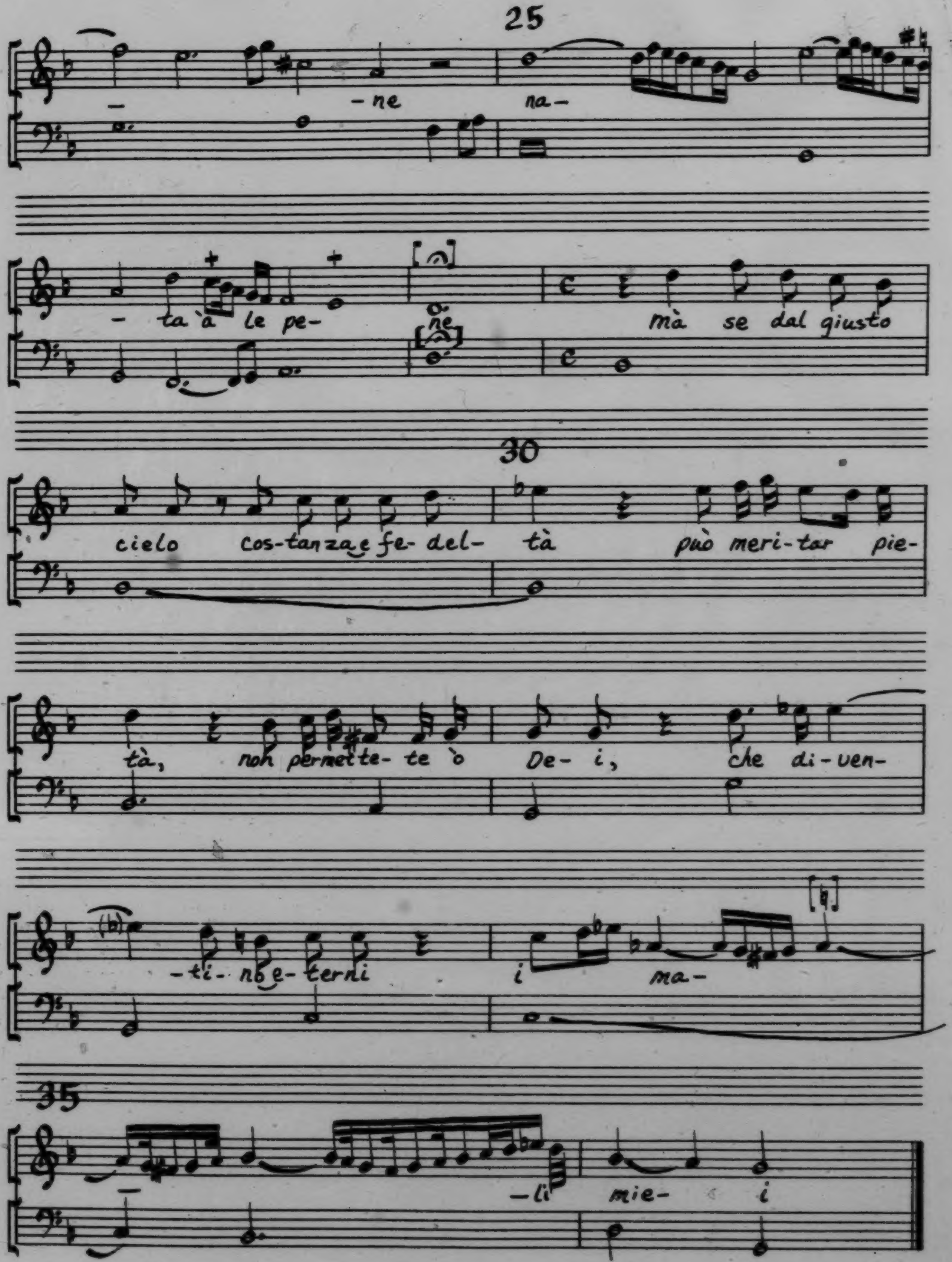
Atto Terzo, scena i

Galeria negli appartamenti di Meleagro
Arianna fra le guardie

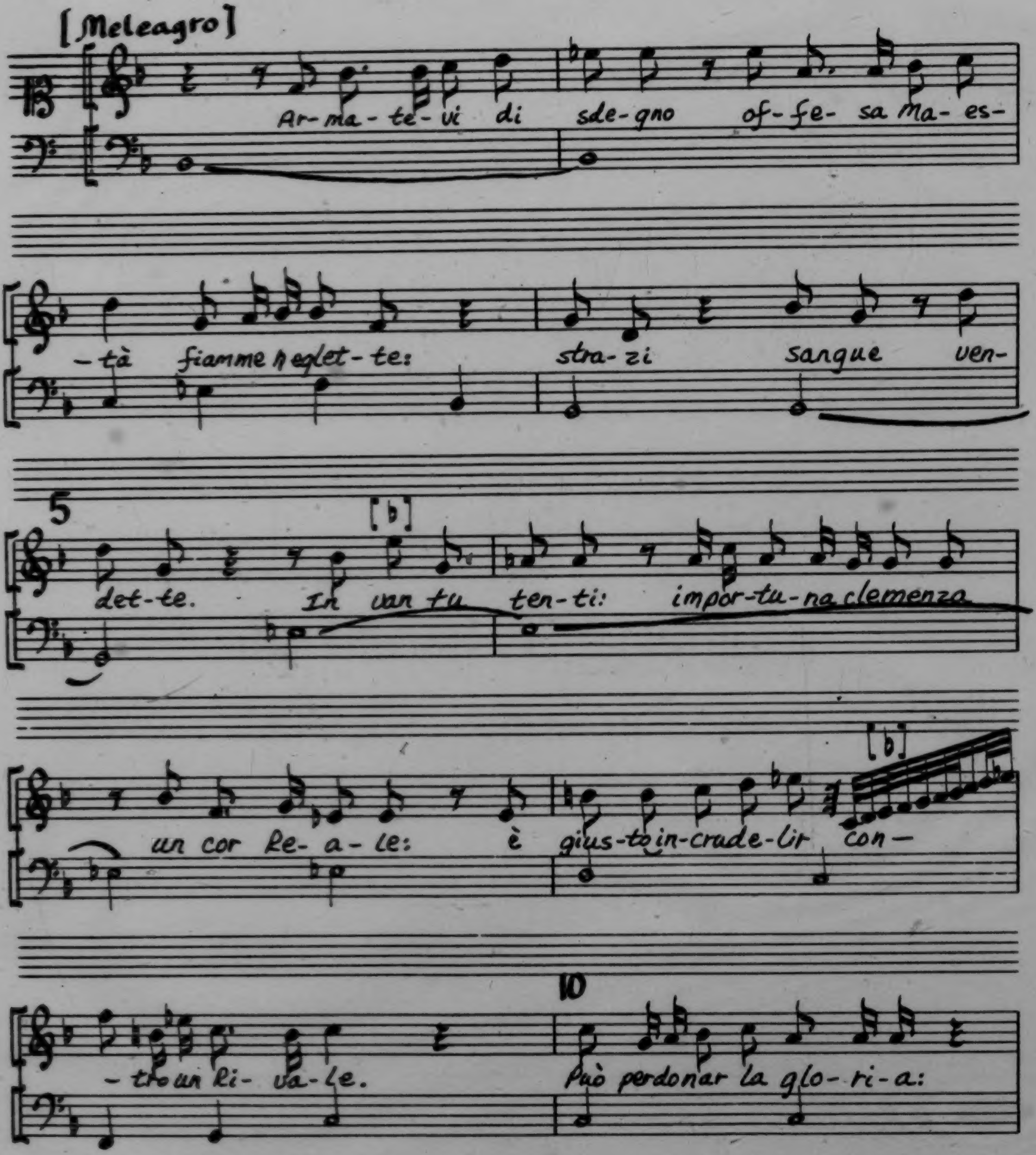
83. Arioso Recitativo

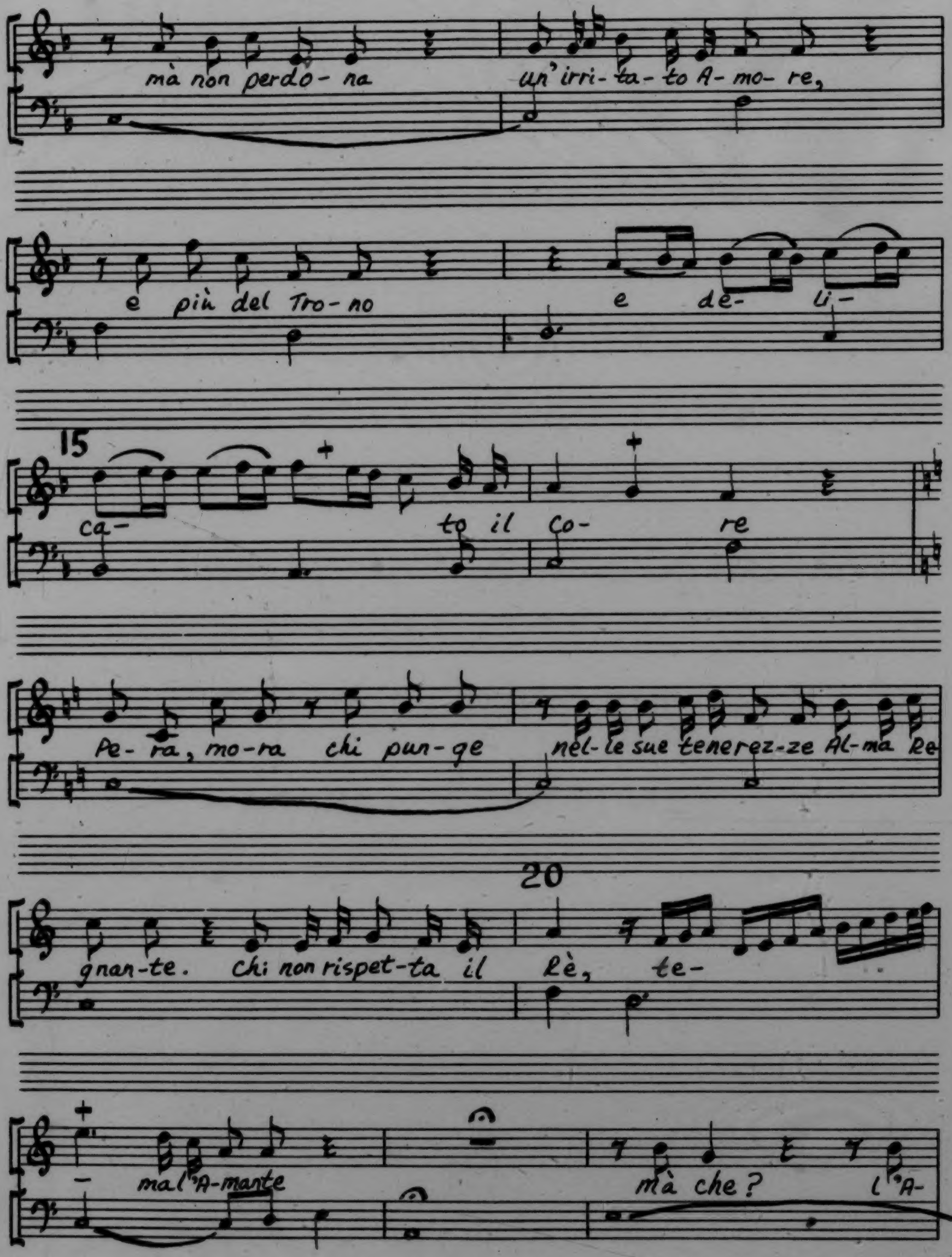

Arianna
Son av-vez- za son av-vez-za ai mar-
tir na- ta à le pe-
- ne na-
- tor à le pe- ne
Dal di ch'il sol mi- ra- i tra nem-
5
10

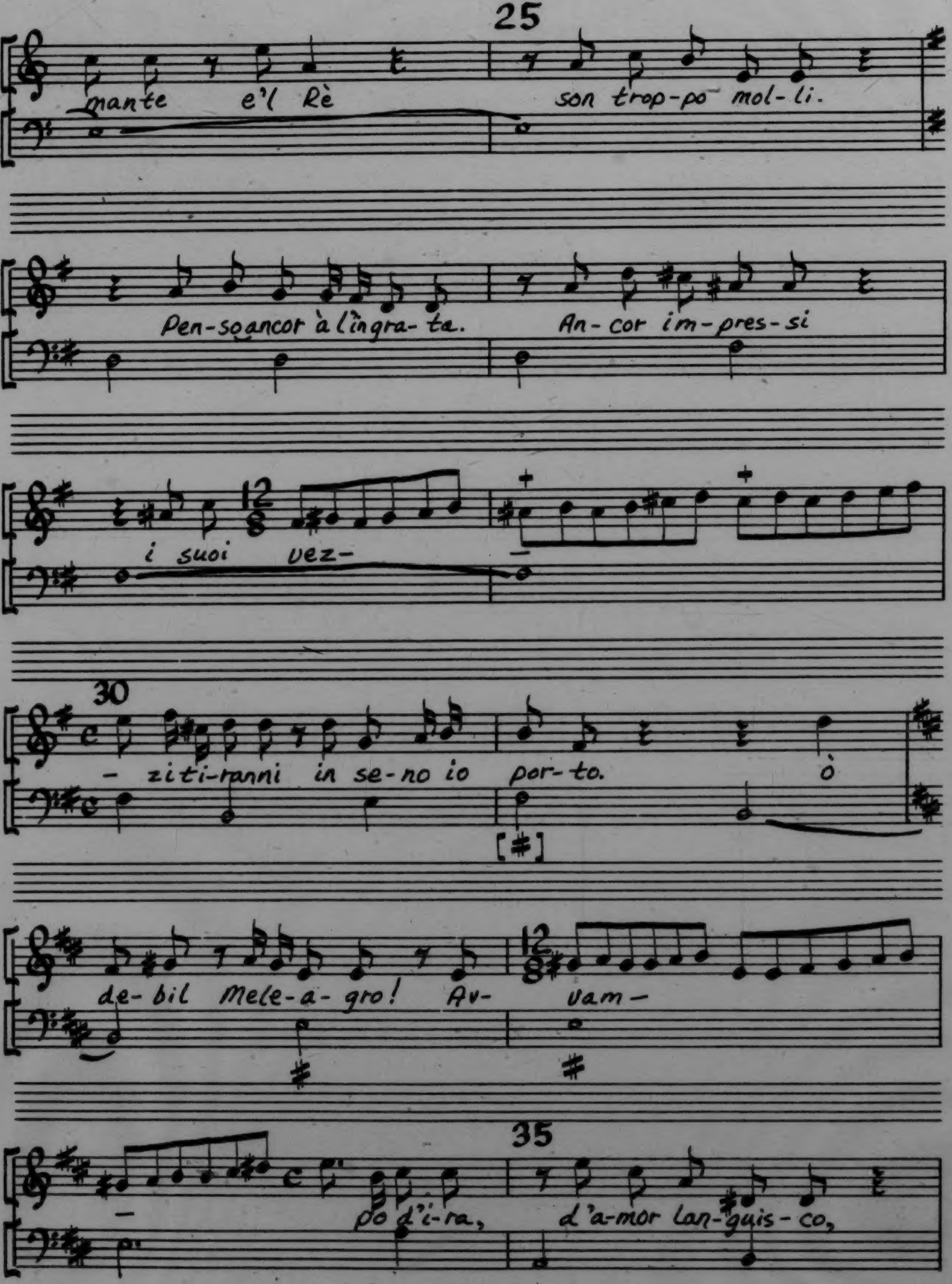

-bi di sos- pi- ri
tra di- lu-
15
-vi di pianto
po- che risplender vi- di
po-
che ri-splender vi- di
ho- re se-re-
-ne
20
son avvez- za
son avvez- za ai mar-
tir na- ta a le pe-

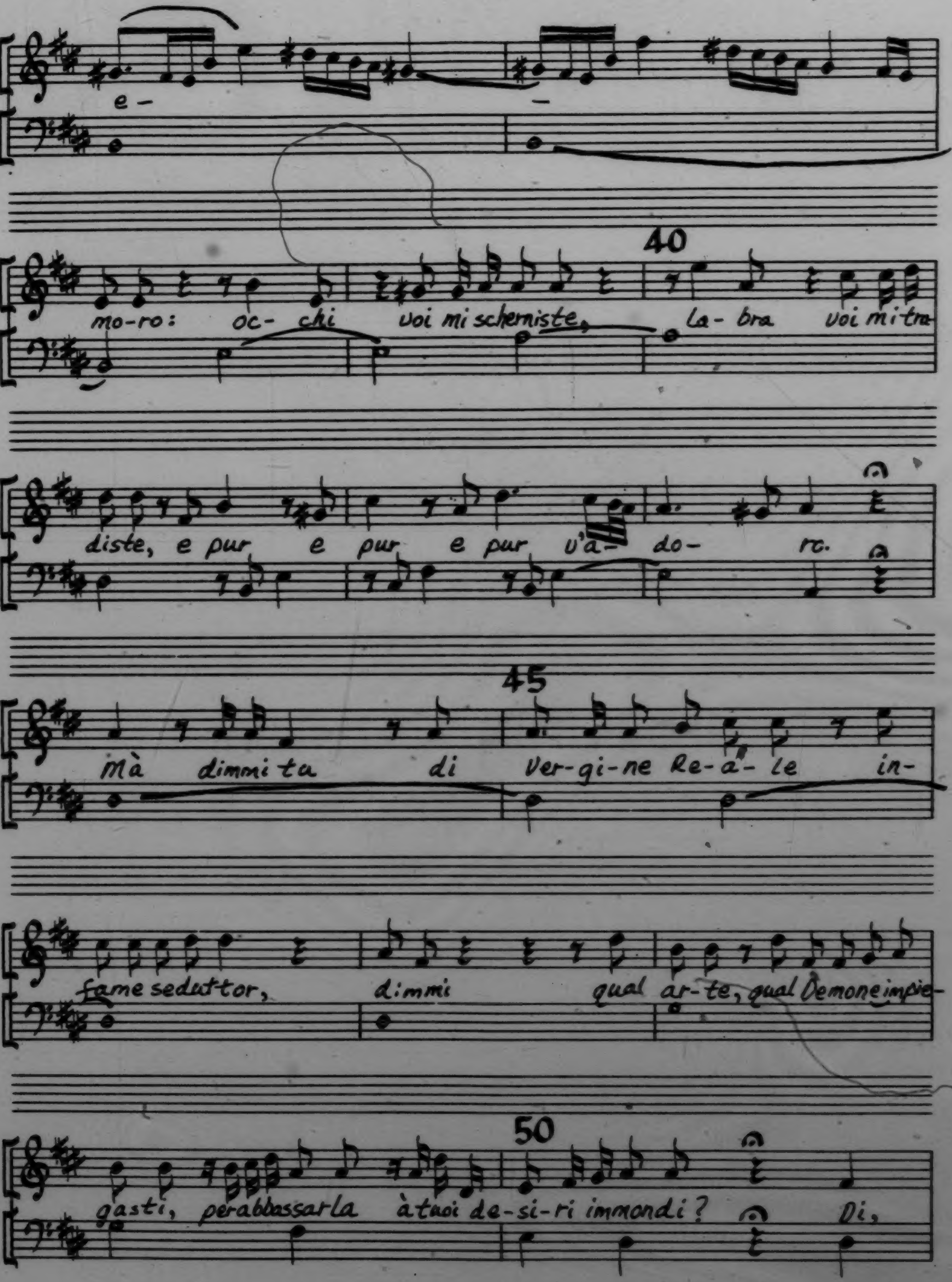

25
— -ne na-
-ta à le pe- ne
mà se dal giusto
30
cielo cos-tanza e fe-del- tà può meri-tar pie-
tà, non permette-te o De- i, che di-ven-
-ti- no e-terni i ma-
35
-li mie- i

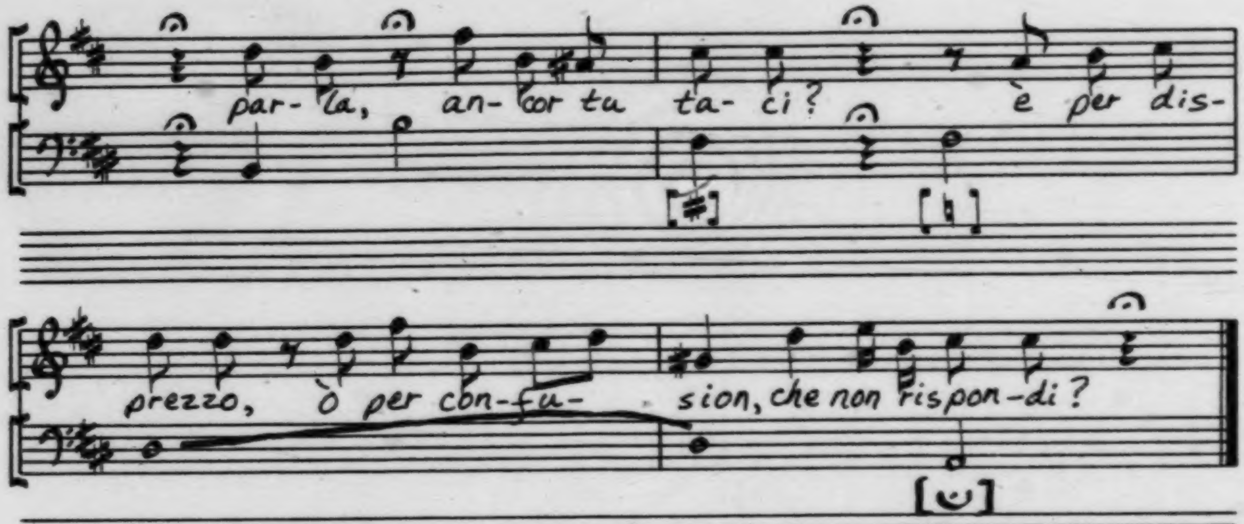
86. Recitativo


[Meleagro]
Ar-ma-te-vi di sde-gno of-fe-sa Ma-es-
-tà fiamme neglet-te: stra-zi sangue ven-
5
det-te. In van tu ten-ti: impor-tu-na clemenza
[♭]
un cor Re-a-le: è gius-to in-crude-lir con-
[♭]
10
-tro un Ri-va-le. Può perdonar la glo-ri-a:


mà non perdo- na un' irri- ta- to A- mo- re,
e più del Tro- no e de- li-
15
ca- to il co- re
Pe- ra, mo- ra chi pun- ge nel- le sue tenerez- ze Al- ma Re-
20
gnan- te. chi non rispet- ta il Rè, te-
mal' A- mante mà che? l' A-


25
mante e'l Rè son trop-po mol-li.
Pen-so ancor à l'ingra-ta. An-cor im-pres-si
i suoi vez-
30
-ziti-ranni in se-no io por-to. ò
[#]
de-bil Mele-a-gro! Av-vam-
35
po d'i-ra, d'a-mor lan-guis-co,

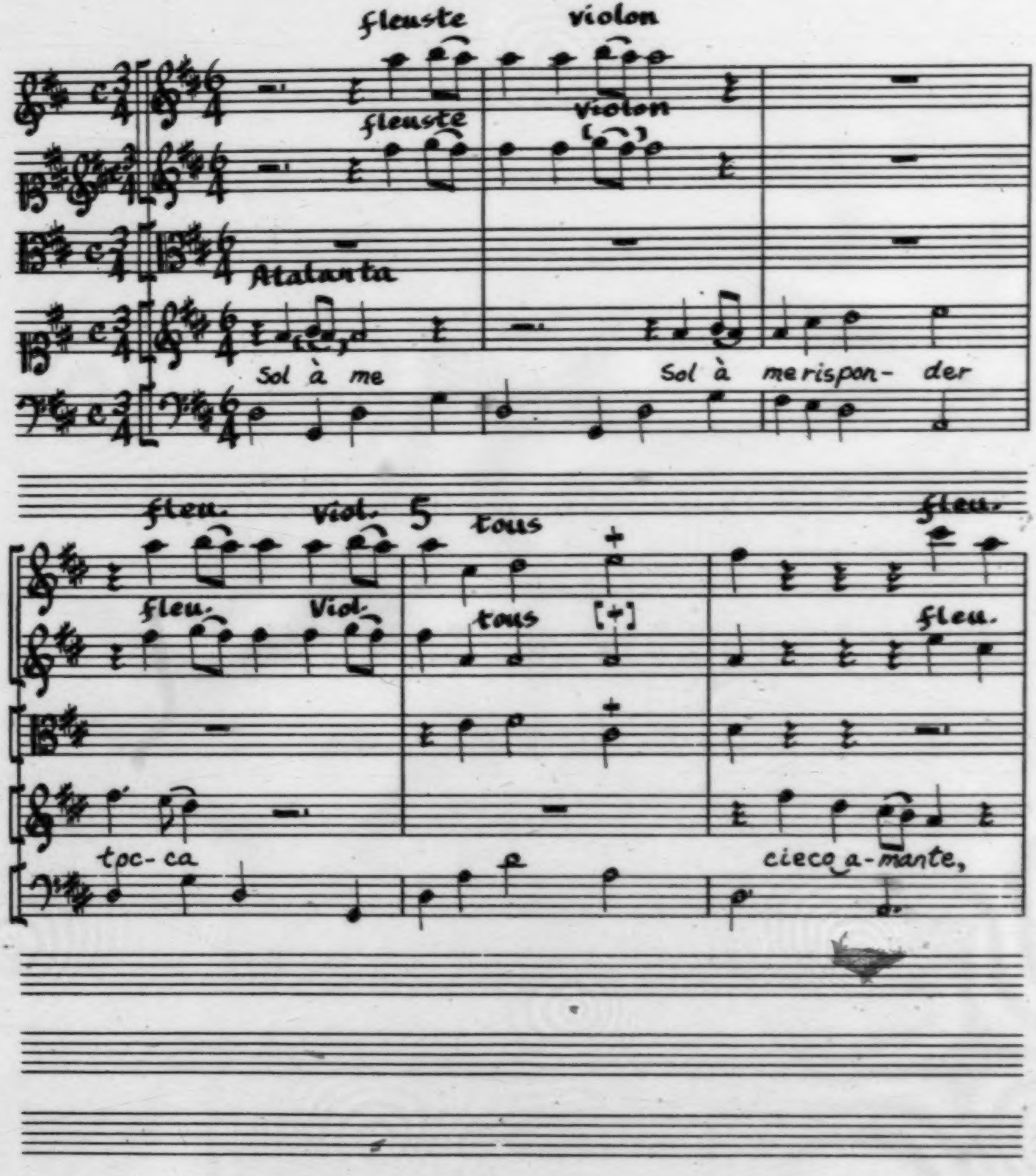

e-
40
mo-ro: oc-chi voi mi scherniste, la-bra voi mi tra-
diste, e pur e pur e pur v'a- do- re.
45
Mà dimmi tu di Ver-gi-ne Re-a-le in-
fame seduttor, dimmi qual ar-te, qual Demone impie-
50
gasti, perabbassarla à tuoi de-si-ri immondi? Di,

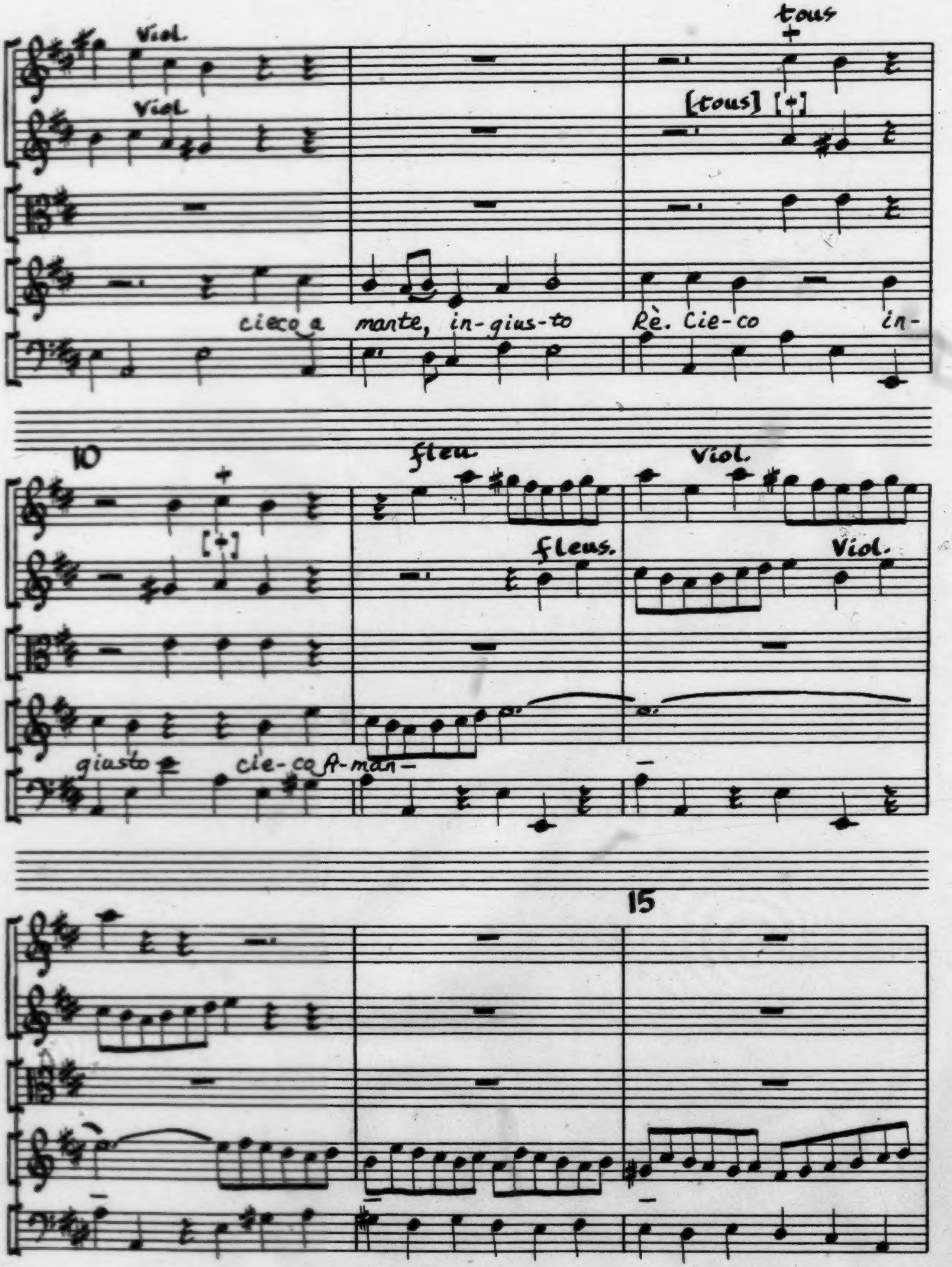

par- la, an- cor tu ta- ci? è per dis-
[♯] [♮]
prezzo, ò per con- fu- sion, che non rispon- di?
[𝄐]

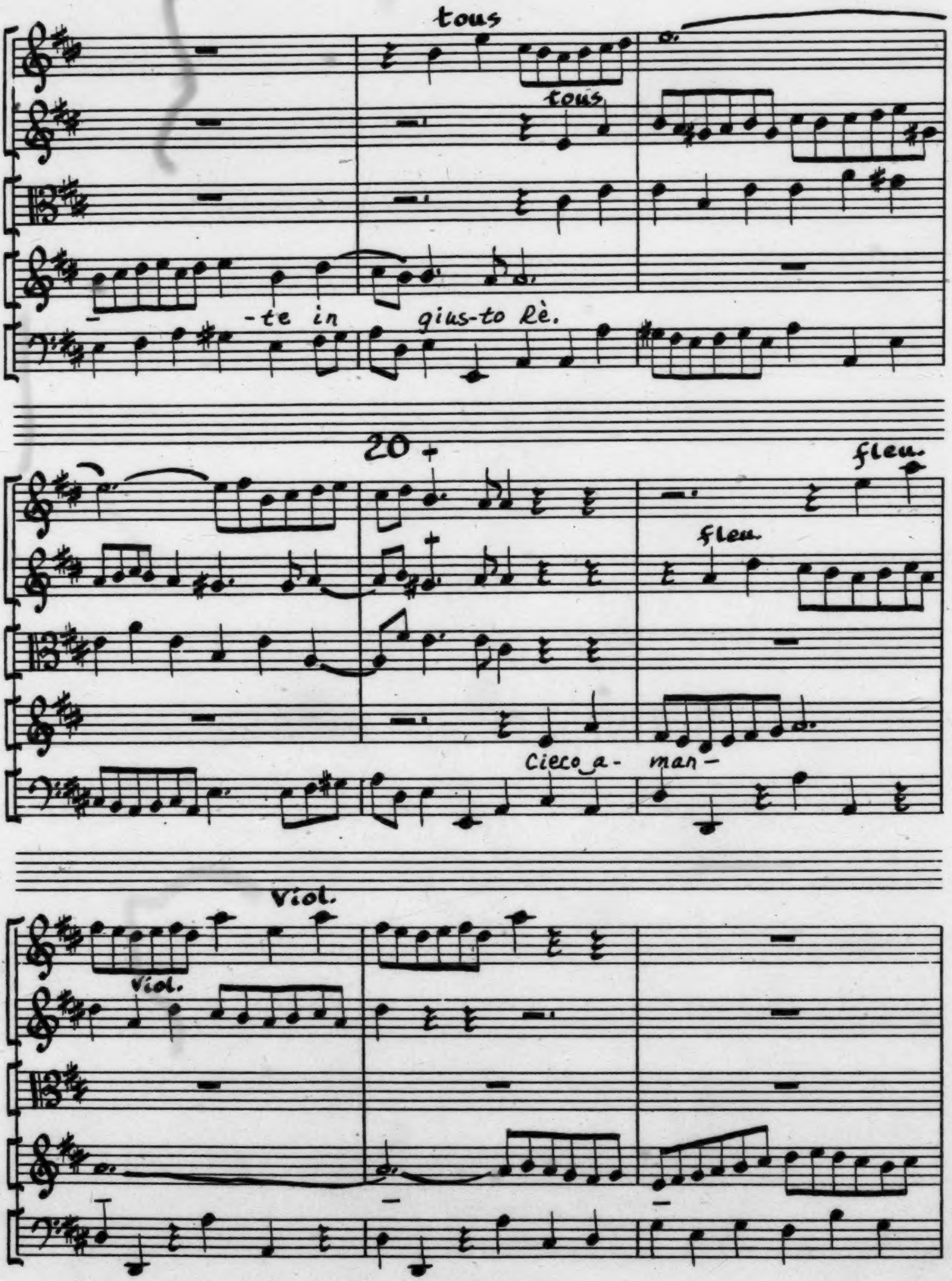
Scena iii

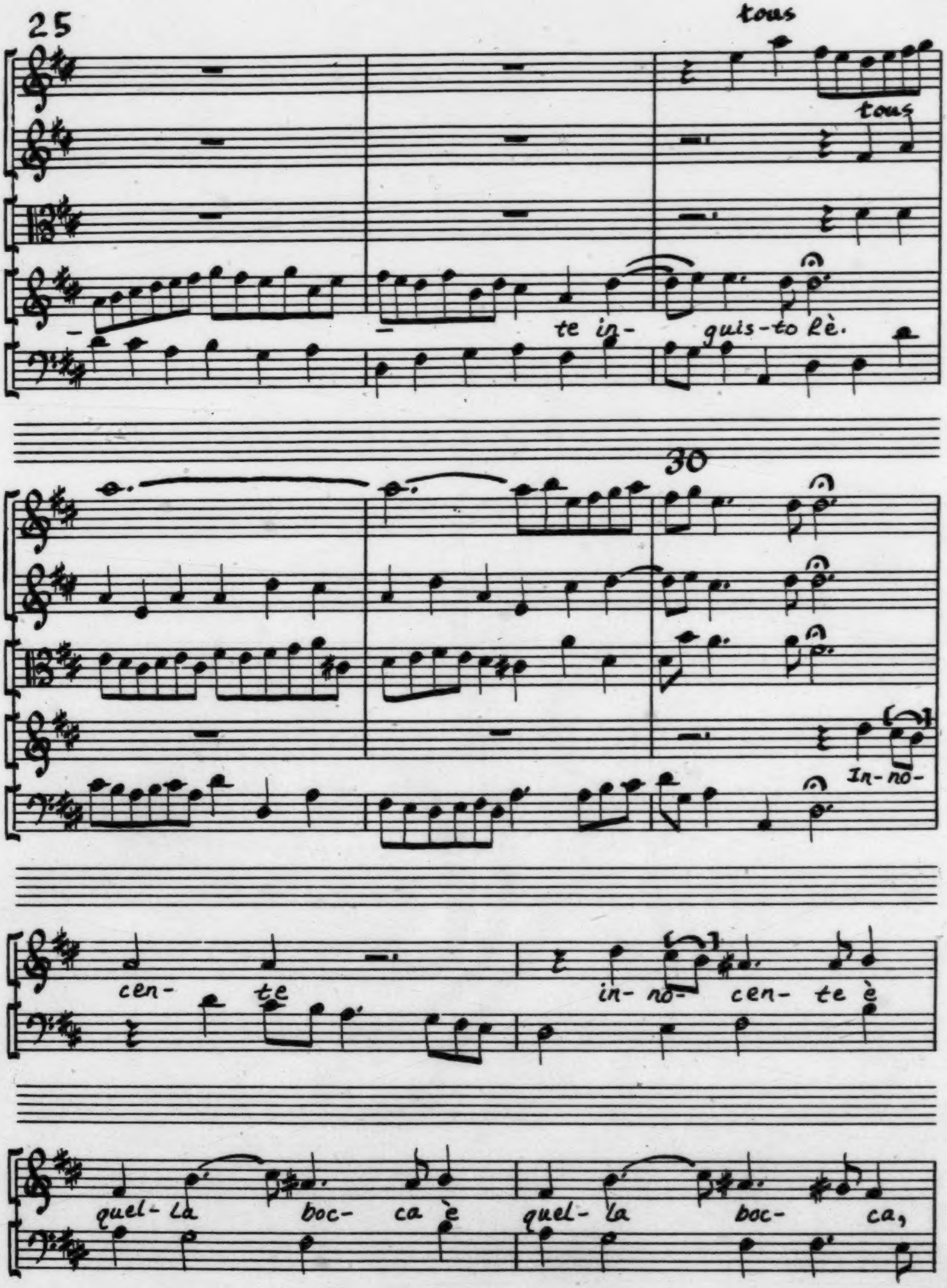
Atalanta, e sudetti

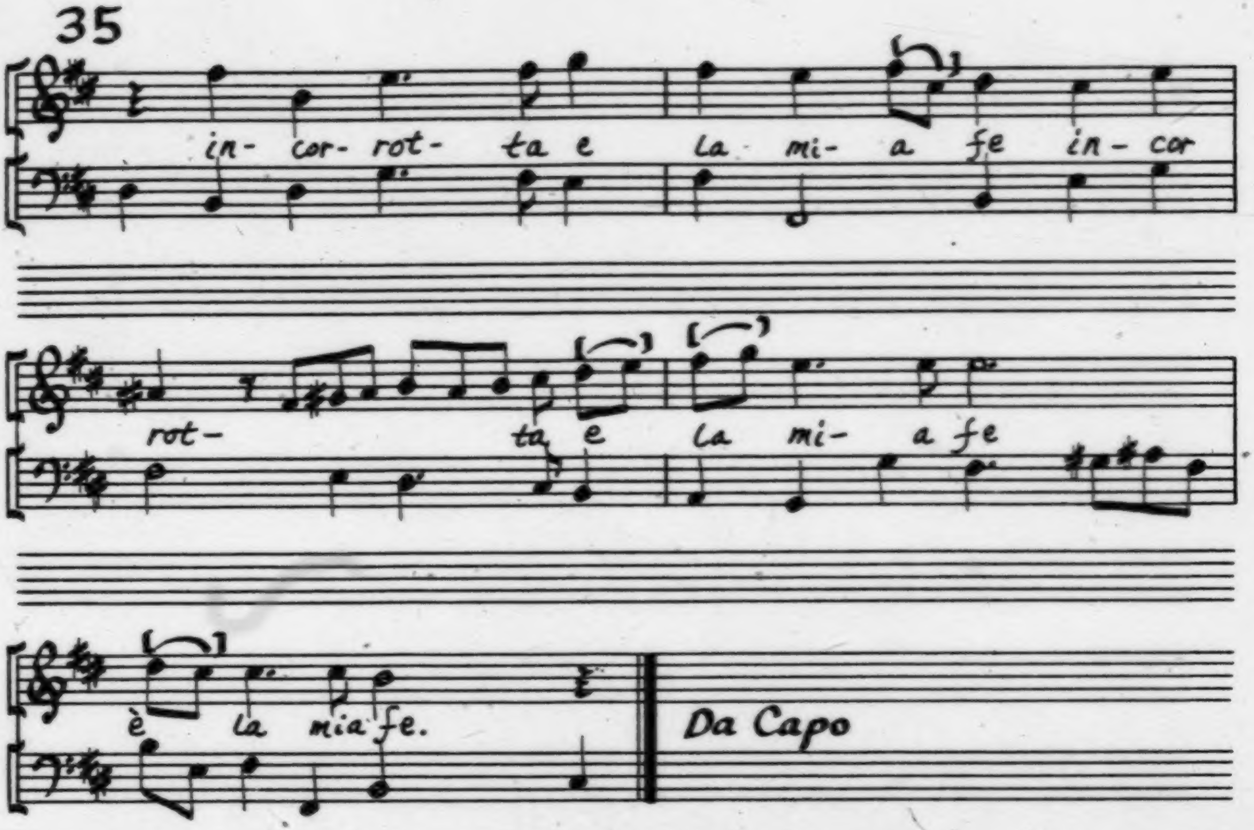
87. Aria


fleuste
violon
fleuste
violon
Atalanta
Sol à me
Sol à me rispon- der
fleu.
Viol.
5
tous
fleu.
fleu.
Viol.
tous
fleu.
toc-ca
cieco a-mante,

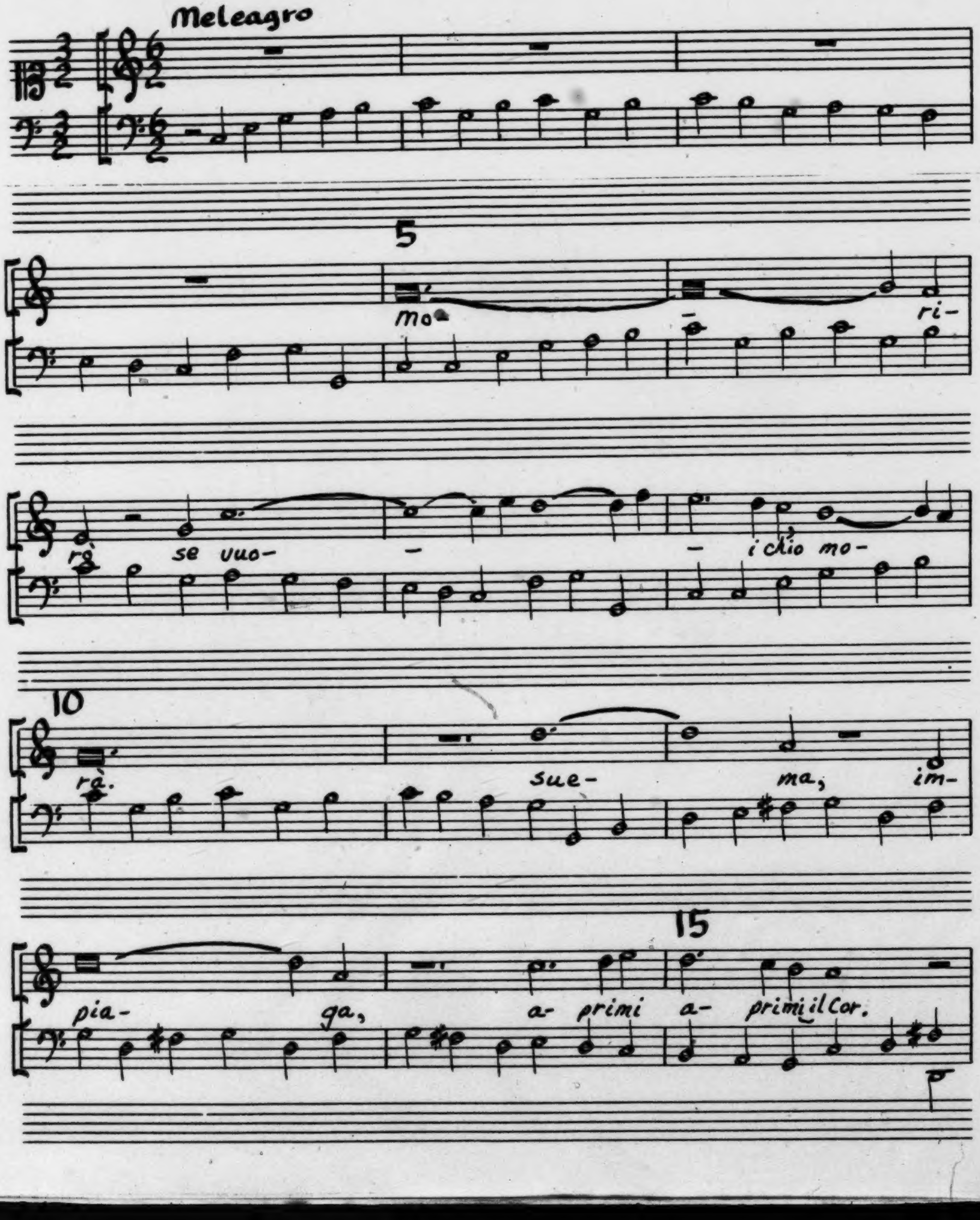

tous
Viol
+
Viol
[tous] [+]
cieco a mante, in-gius-to Rè. Cie-co in-
10
fleu
Viol.
+
[+]
fleus.
Viol.
giusto e cie-co A-man-
15

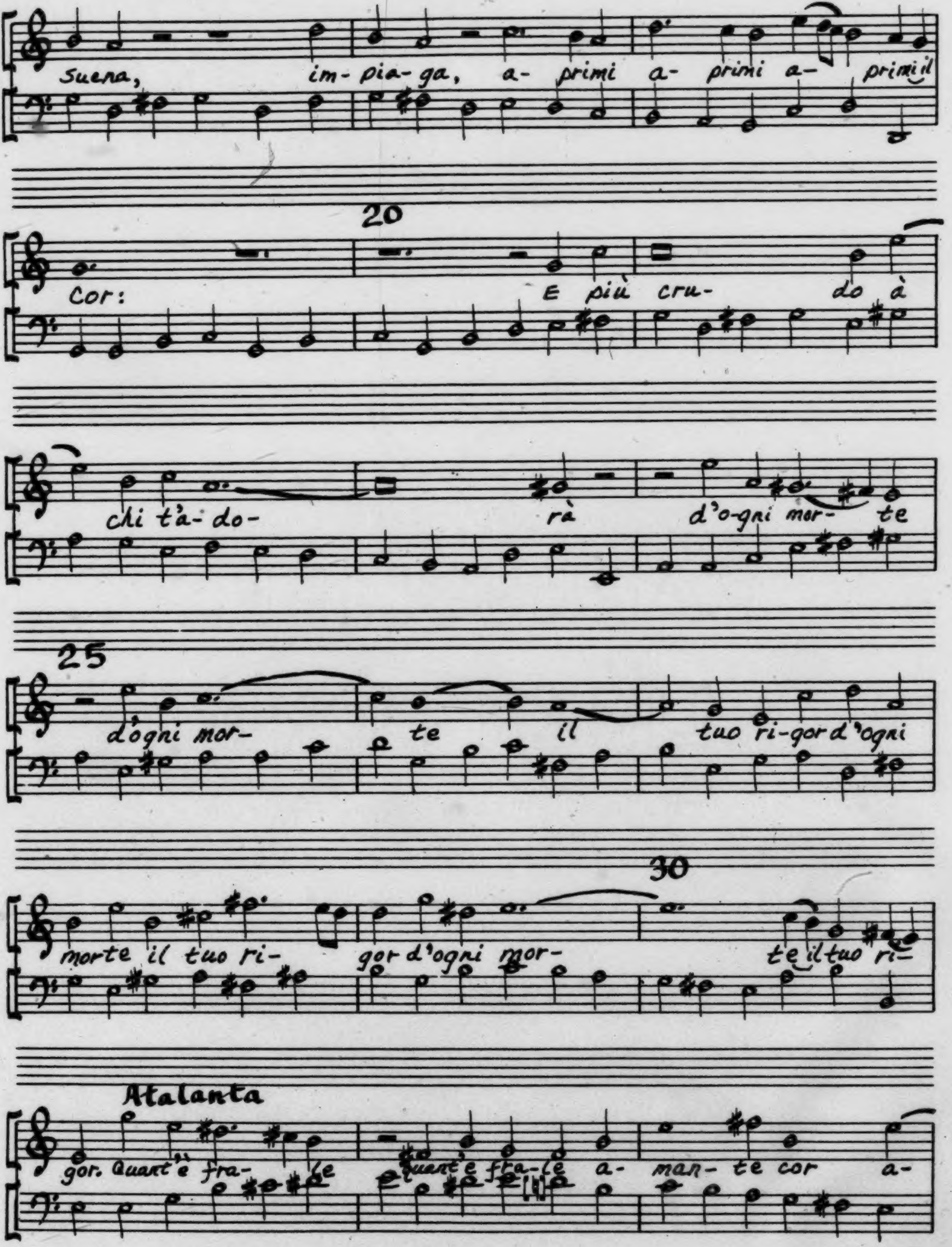

tous
tous
-te in
gius-to Rè.
20
fleu.
fleu.
Cieco a-
man-
Viol.
Viol.

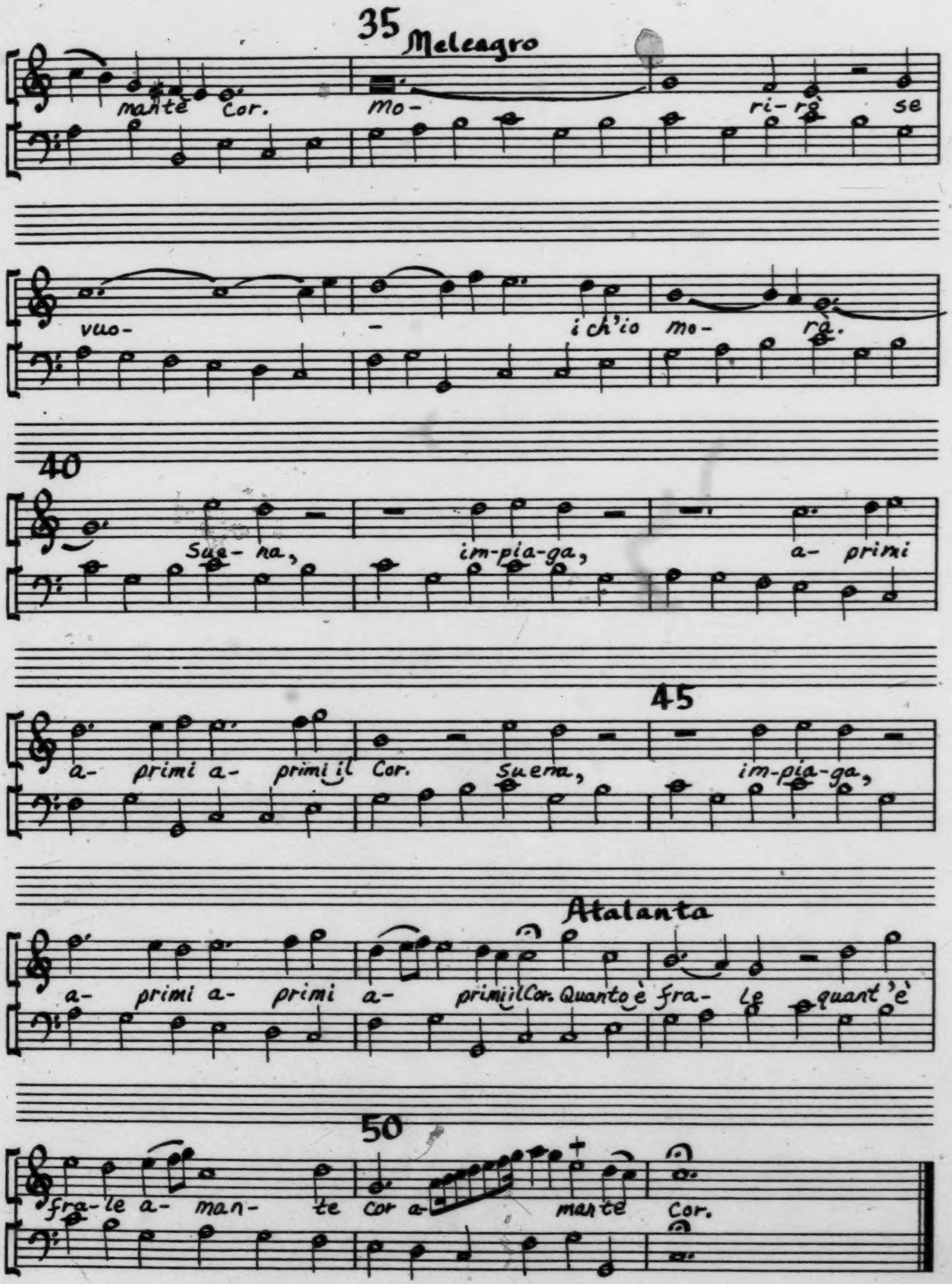

25
tous
tous
te in- quis-to kè.
30
In-no-
cen- te
in- no- cen- te è
quel- la boc- ca è quel- la boc- ca,


35
in- cor- rot- ta e la mi- a fe in - cor
rot- ta e la mi- a fe
è la mia fe.
Da Capo

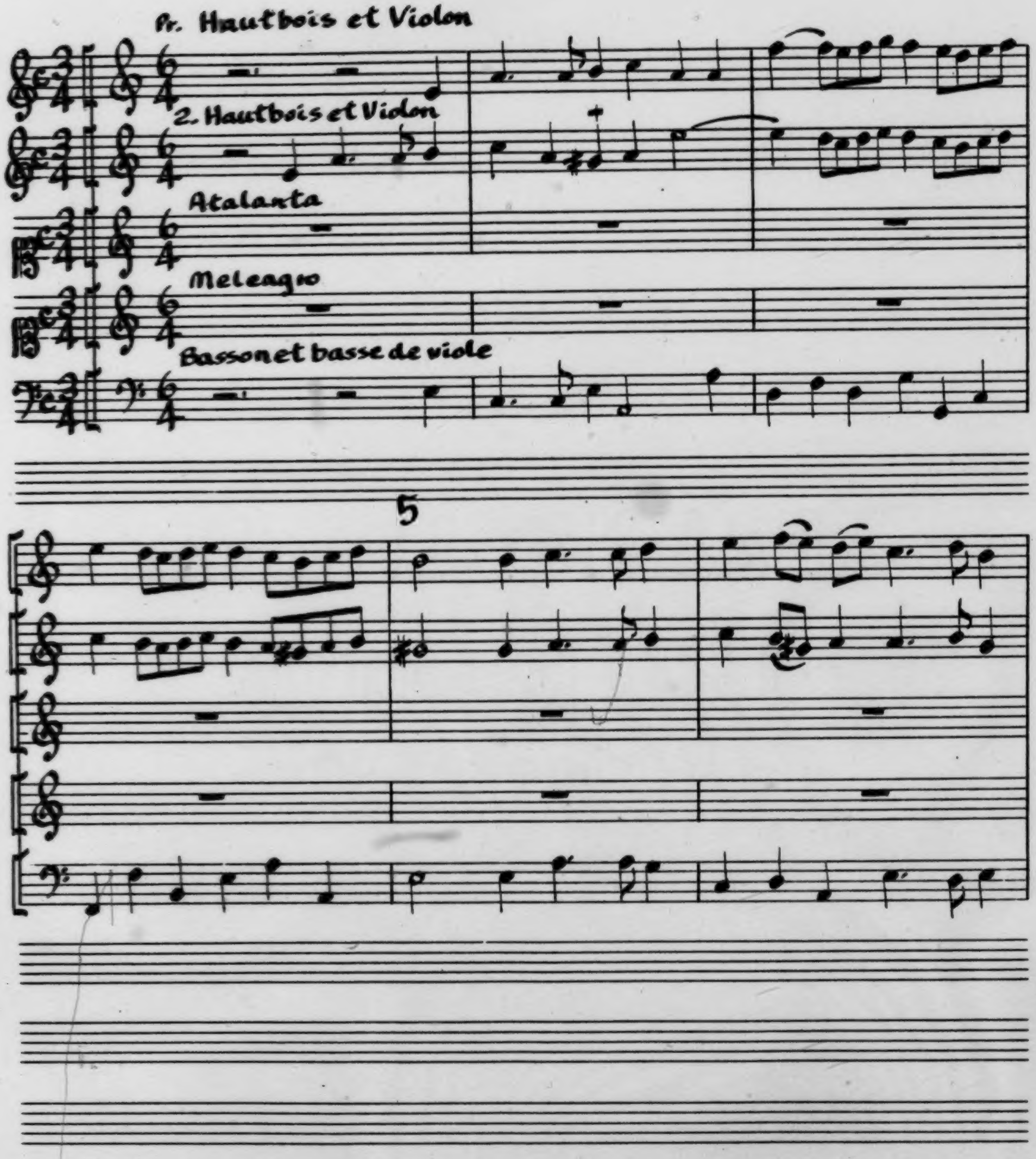
91. Aria a 2 voci

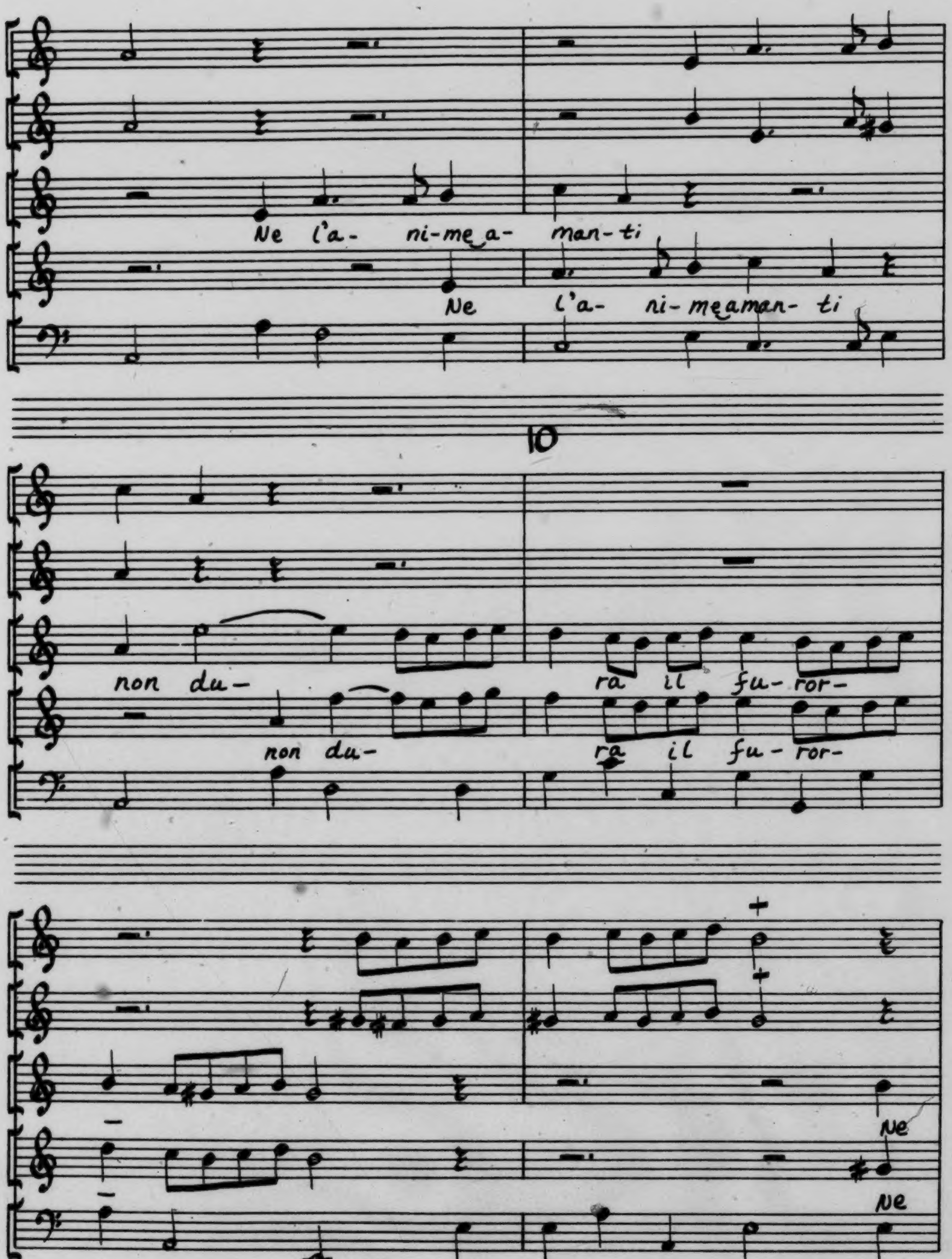

Meleagro
5
mo-
ri-
rà
se vuo-
-
-
i ch'io mo-
10
rà.
sue-
ma,
im-
15
pia-
ga,
a- primi
a- primi il cor.

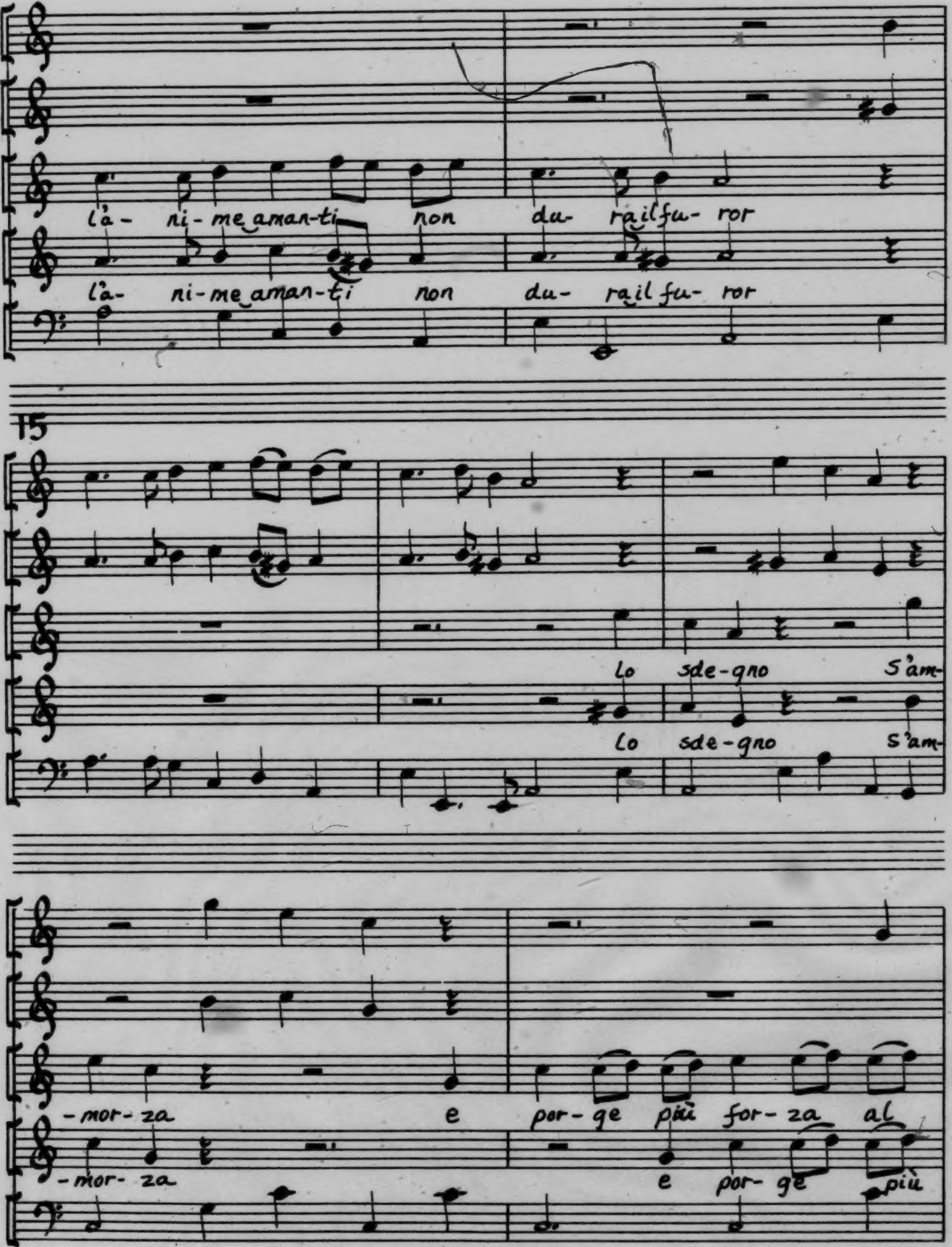

Suena, im-pia-ga, a- primi a- primi a- primi il
20
Cor: E più cru- do à
chi t'à-do- rà d'o-gni mor- te
25
d'ogni mor- te il tuo ri-gor d'ogni
30
morte il tuo ri- gor d'ogni mor- te il tuo ri-
Atalanta
gor. Quant'è fra- le quant'è fra-le a- man- te cor a-

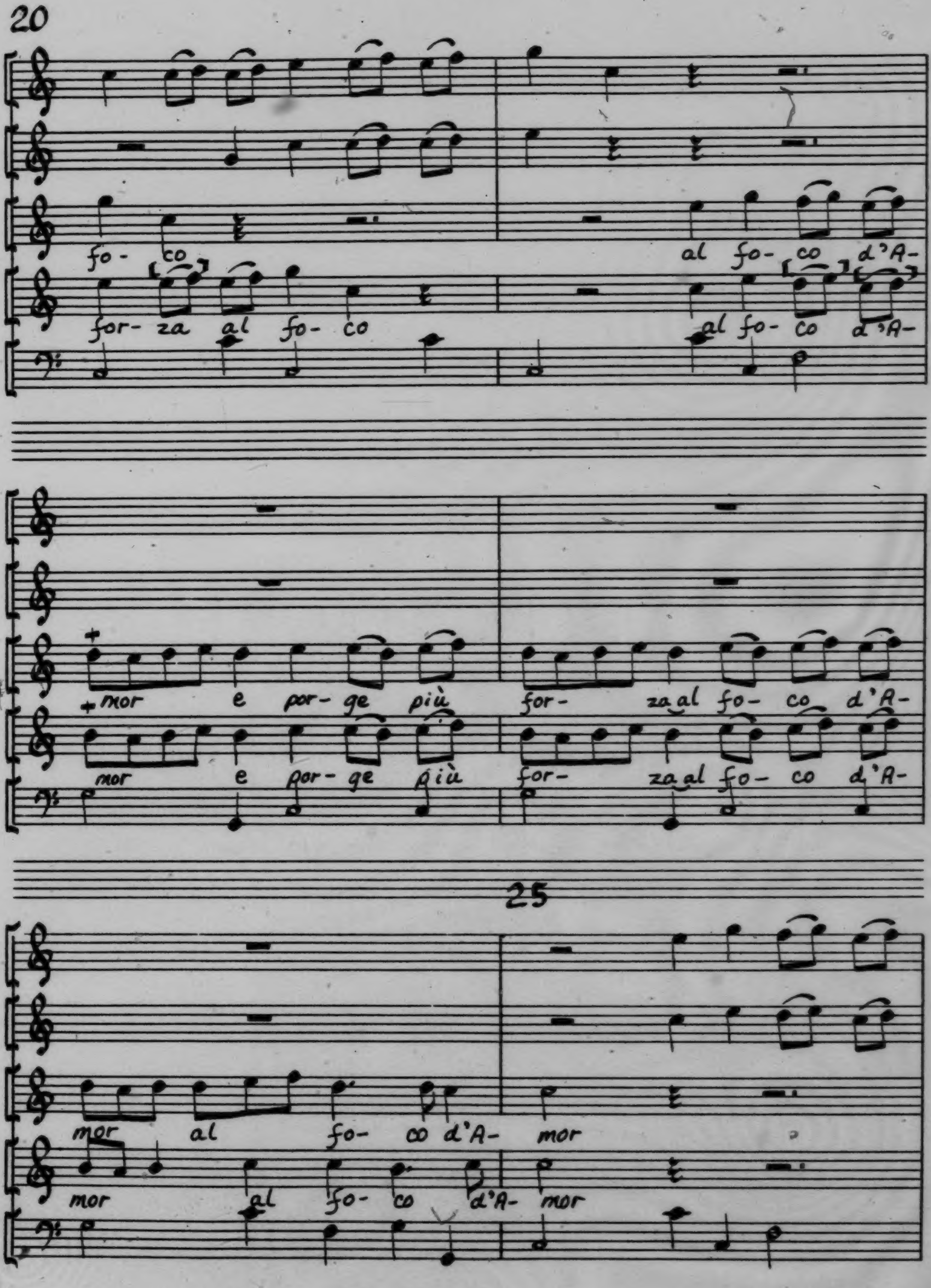

35
Meleagro
mante Cor. mo- ri- rò se
vuo- - i ch'io mo- ra.
40
Sue- na, im-pia-ga, a- primi
a- primi a- primi il Cor. suena, im-pia-ga,
45
Atalanta
a- primi a- primi a- primi il Cor. Quanto è fra- le quant'è
50
fra- le a- man- te cor a- mante Cor.

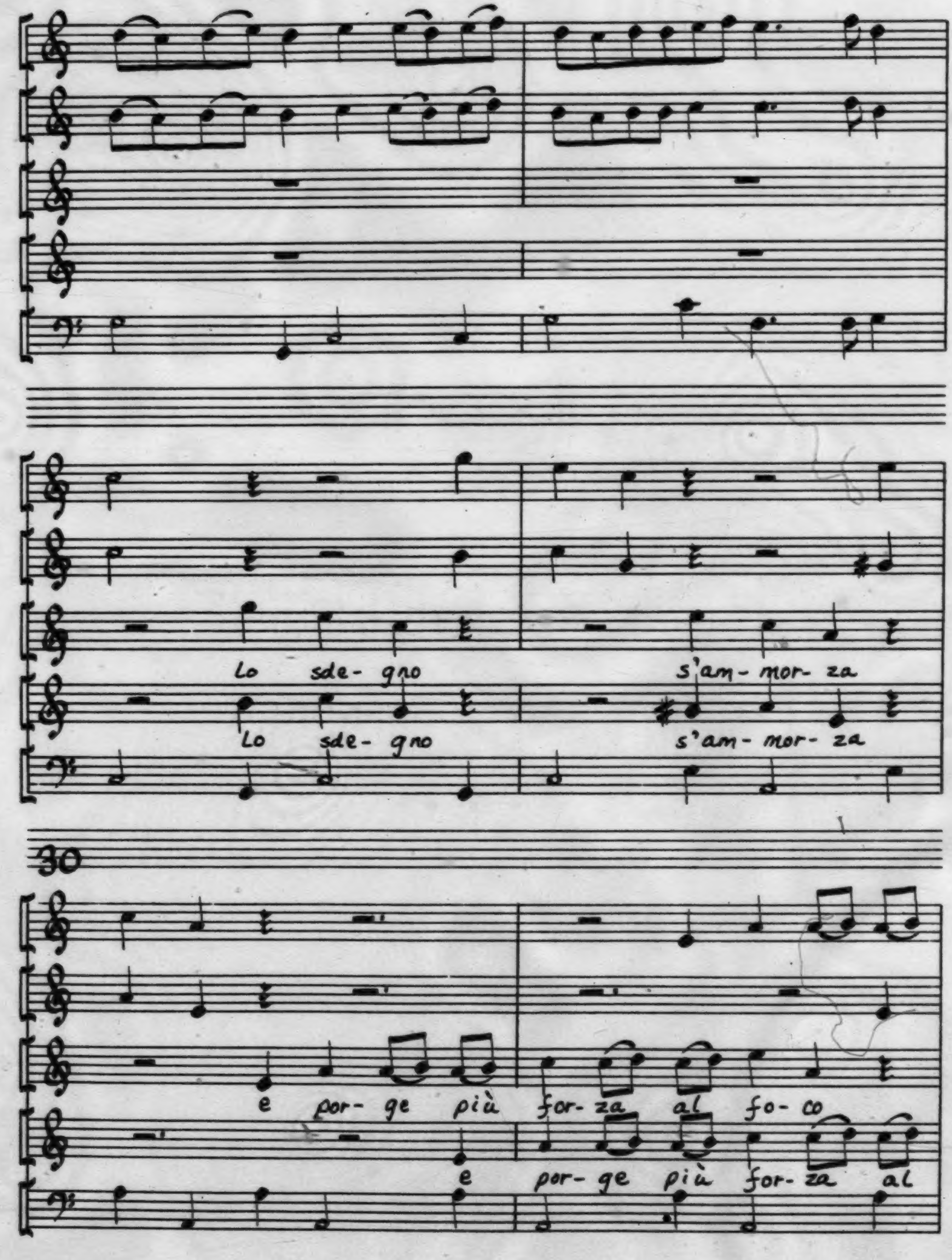
93. Duetto

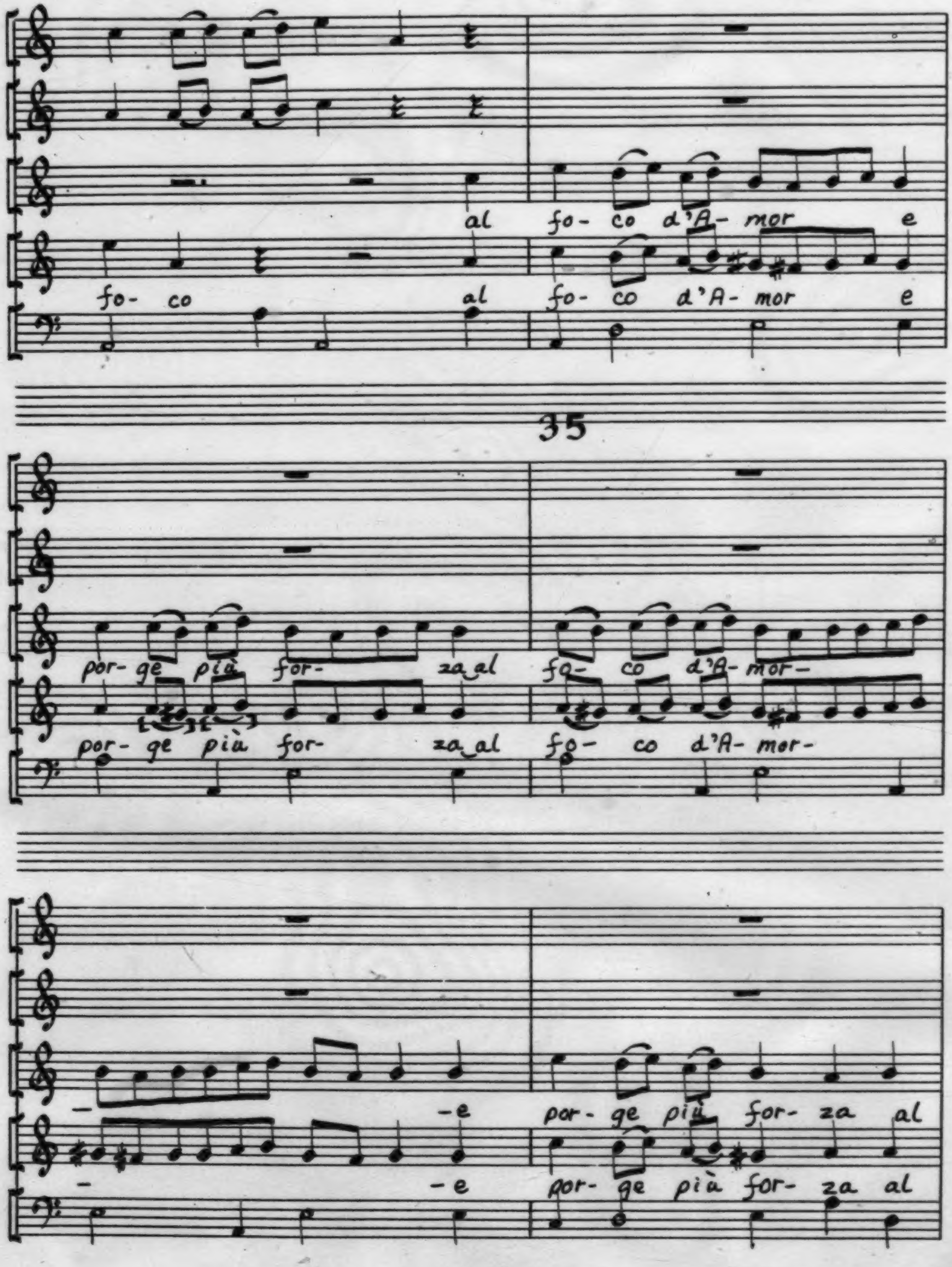

Pr. Hautbois et Violon
2. Hautbois et Violon
Atalanta
Meleagro
Basson et basse de viole
5

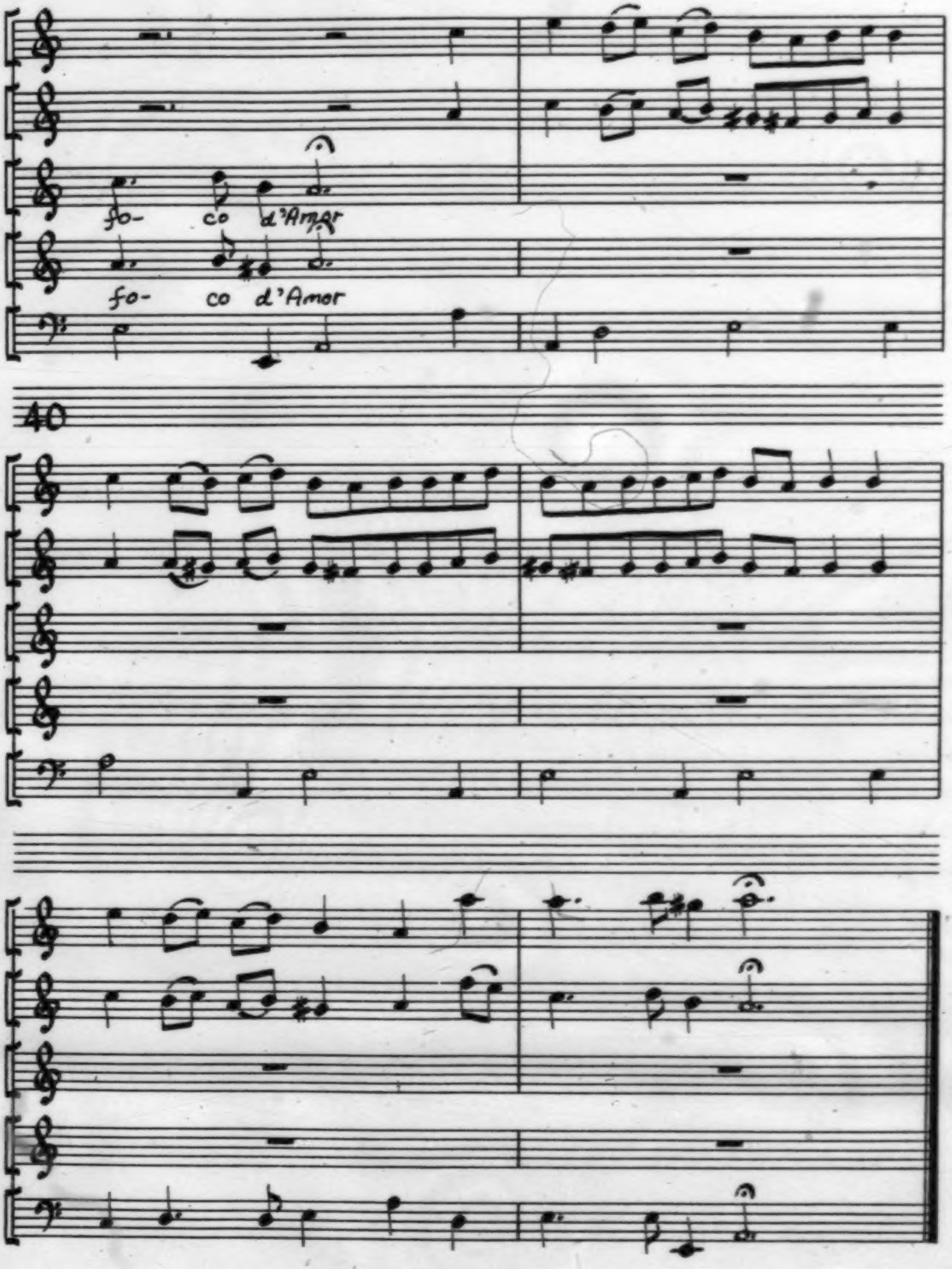

Ne l'a- ni-me a- man- ti
Ne l'a- ni-me amanti
10
non du- ra il fu- ror-
non du- ra il fu- ror-
Ne
Ne


l'a- ni-me aman-ti non du- rail fu- ror
l'a- ni-me aman-ti non du- rail fu- ror
15
lo sde-gno s'am-
lo sde-gno s'am-
-mor- za e por- ge più for- za al
-mor- za e por- ge più

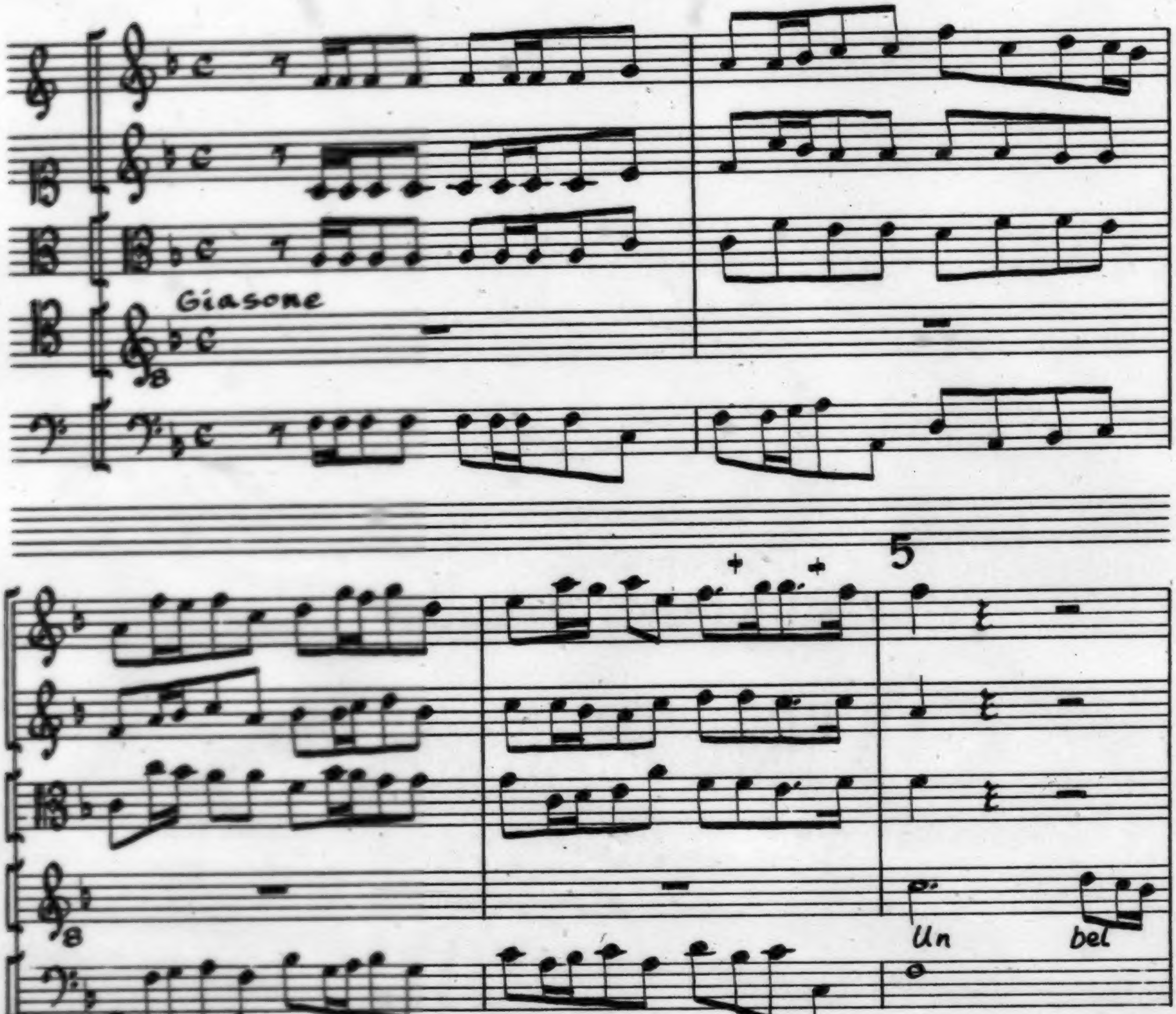

20
fo- co
for- za al fo- co
al fo- co d'A-
al fo- co d'A-
mor e por- ge più
mor e por- ge più
for- za al fo- co d'A-
for- za al fo- co d'A-
25
mor al fo- co d'A- mor
mor al fo- co d'A- mor

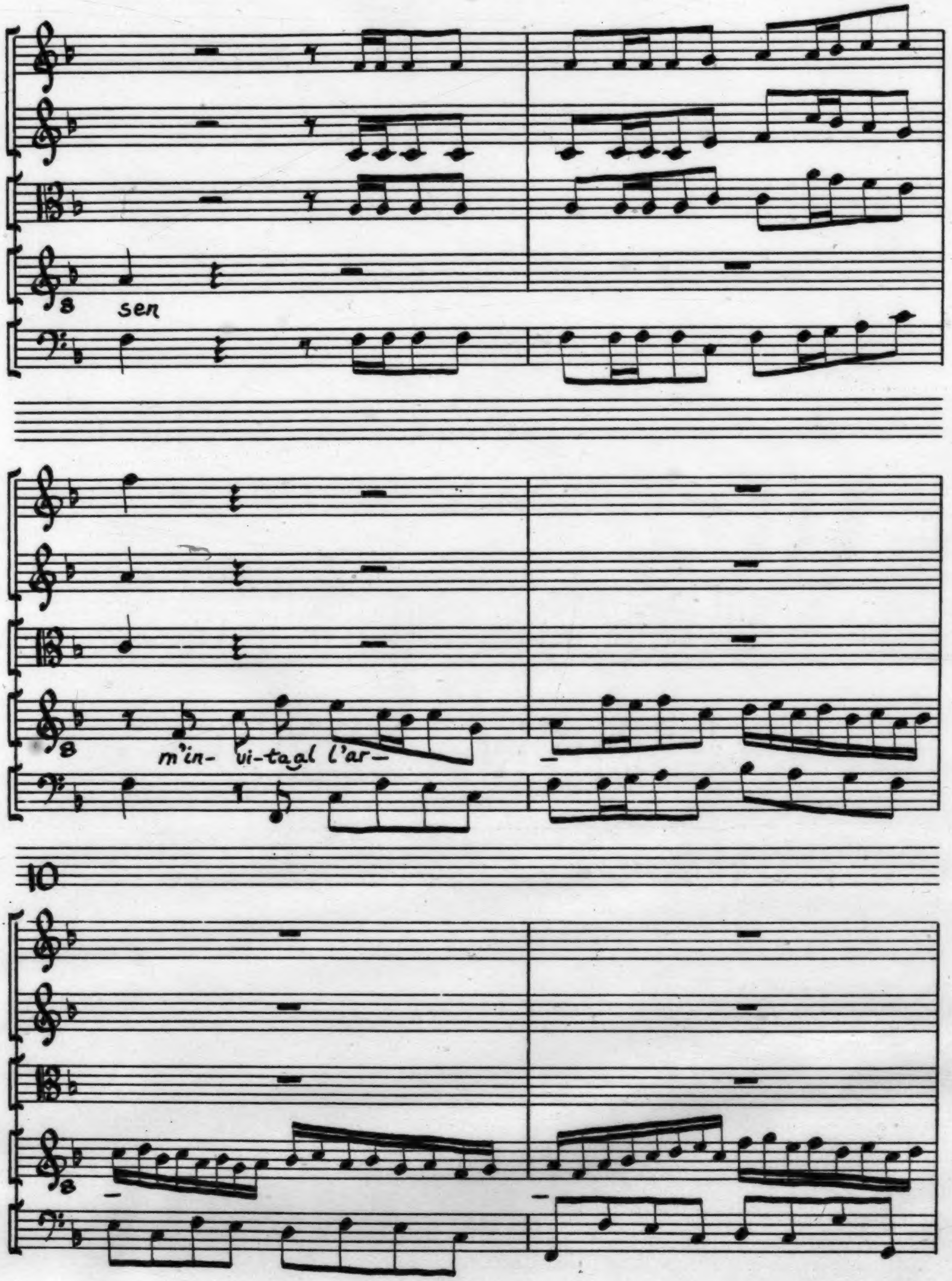

Lo sde- gno s'am- mor- za
Lo sde- gno s'am- mor- za
30
e por- ge più for- za al fo- co
e por- ge più for- za al

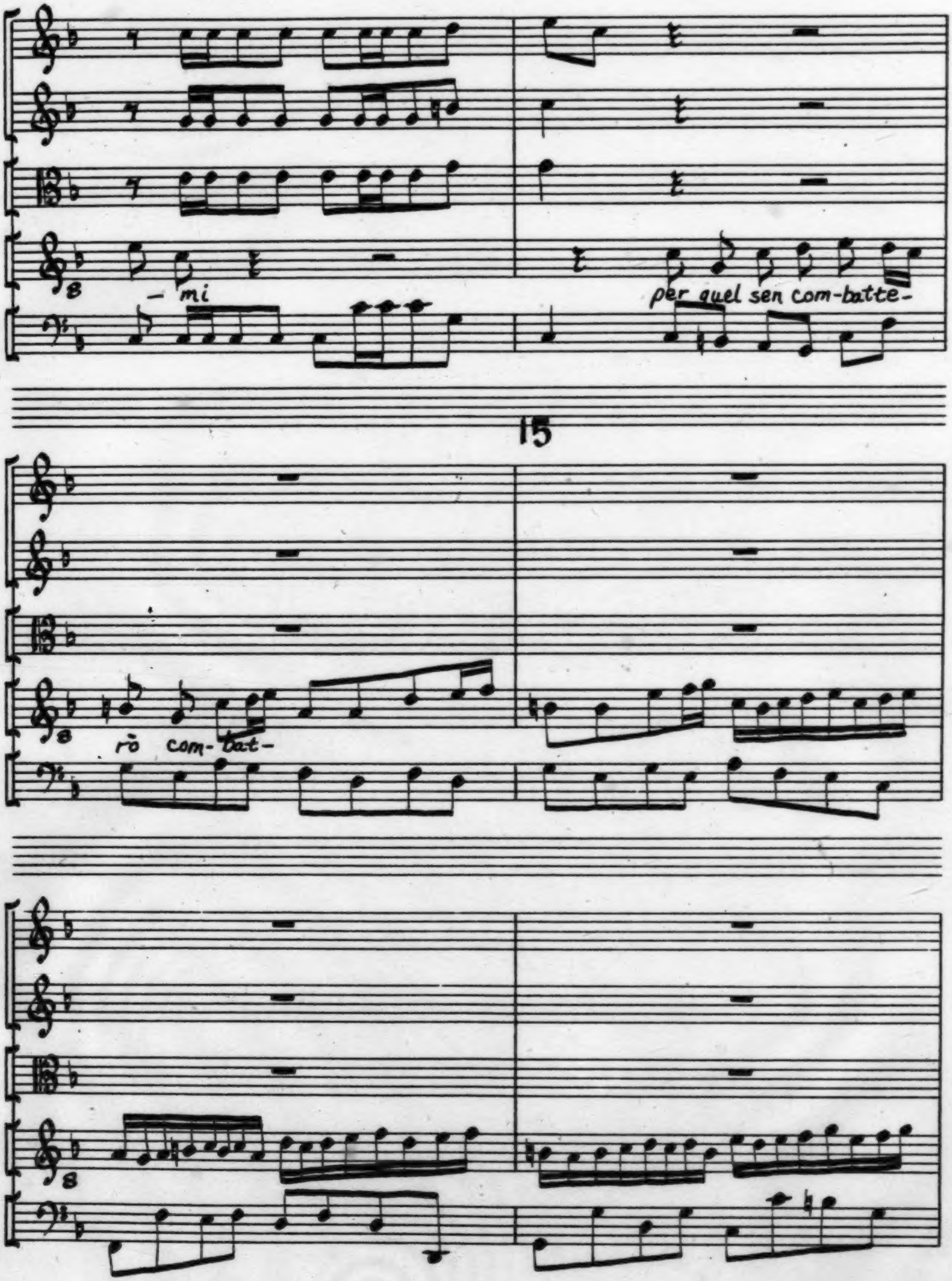

al fo- co d'A- mor e
fo- co al fo- co d'A- mor e
35
por- ge più for- za al fo- co d'A- mor-
por- ge più for- za al fo- co d'A- mor-
– e por- ge più for- za al
– e por- ge più for- za al

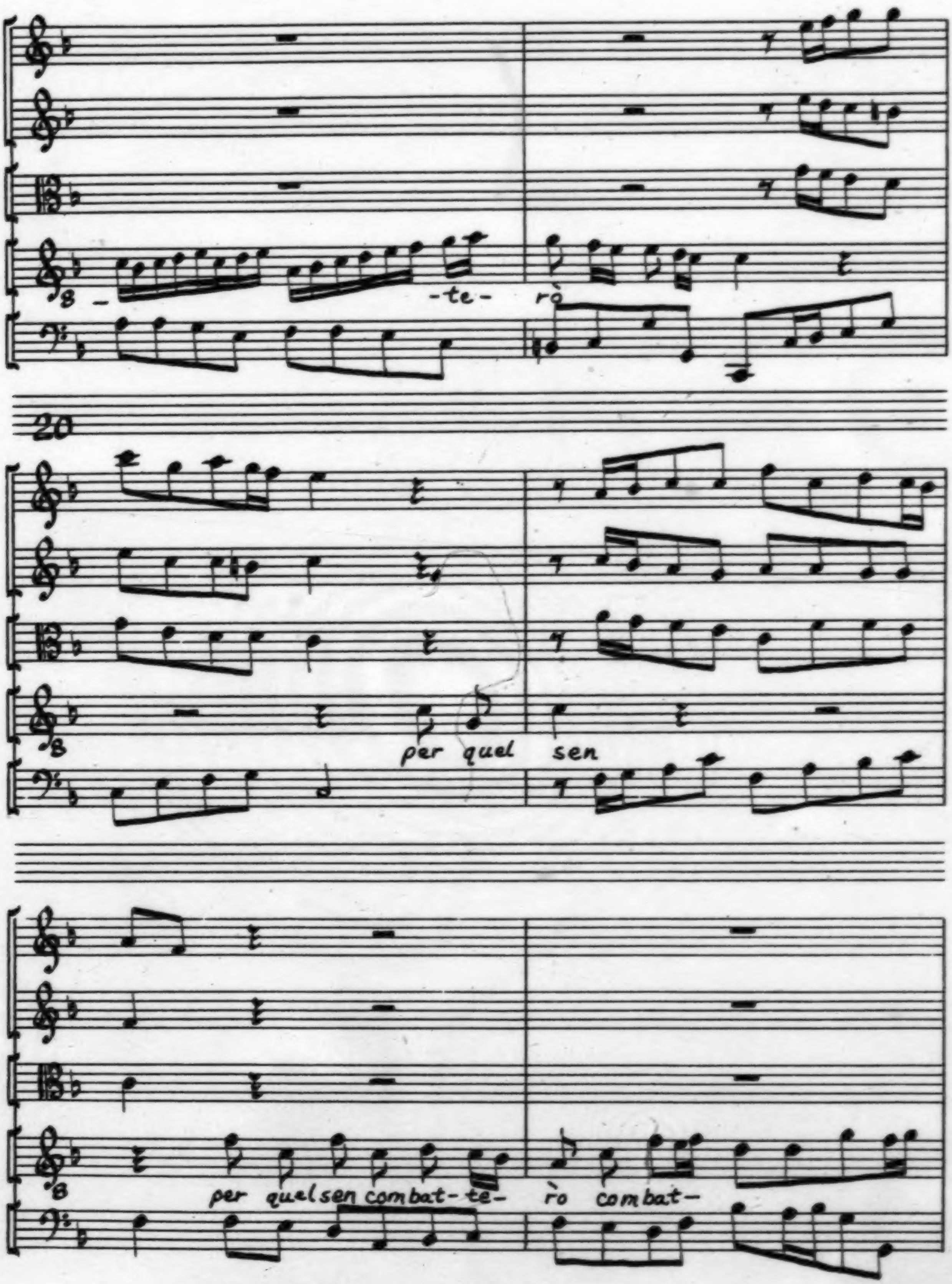

fo- co d'Amor
fo- co d'Amor
40

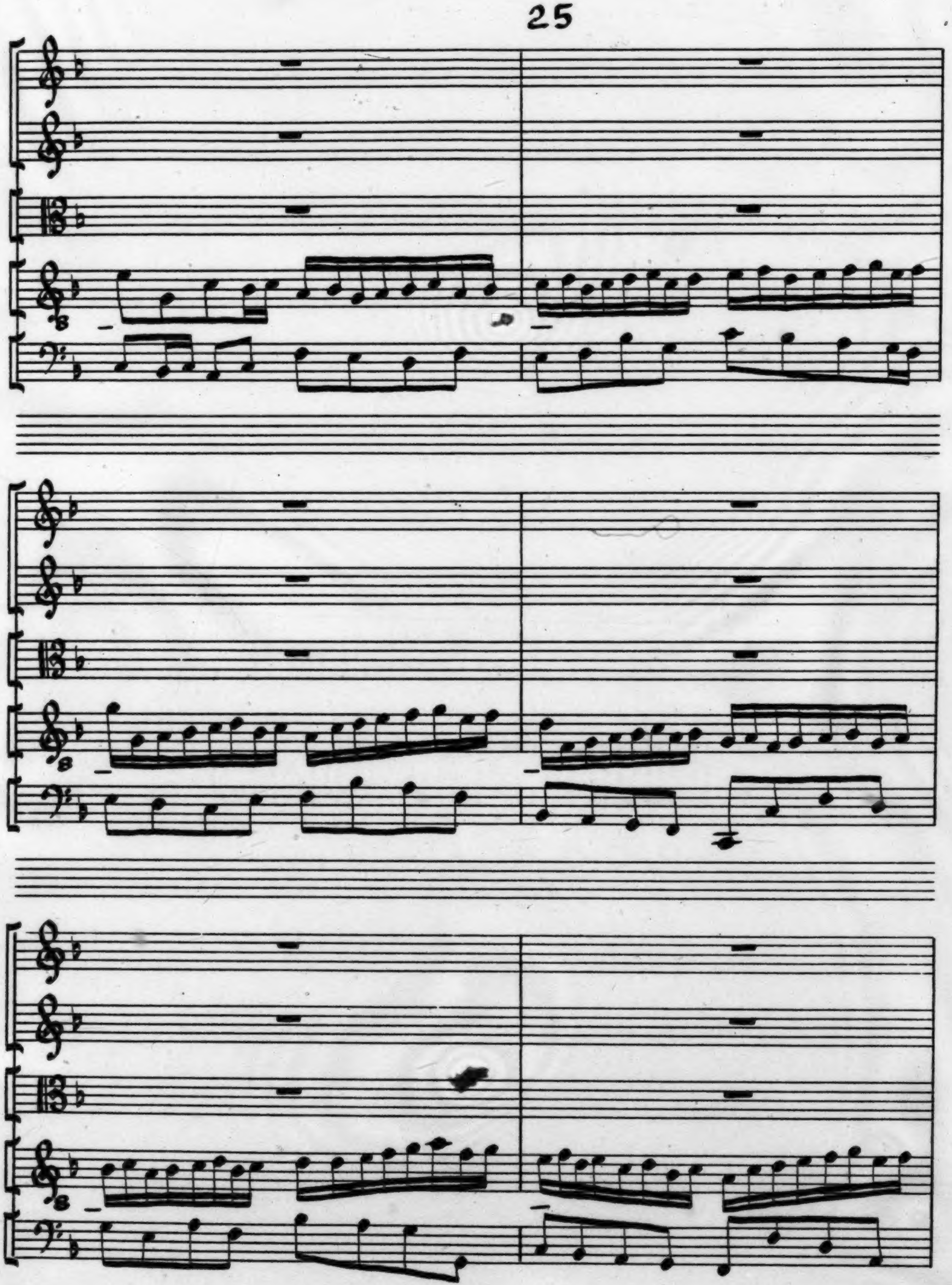
95. Aria

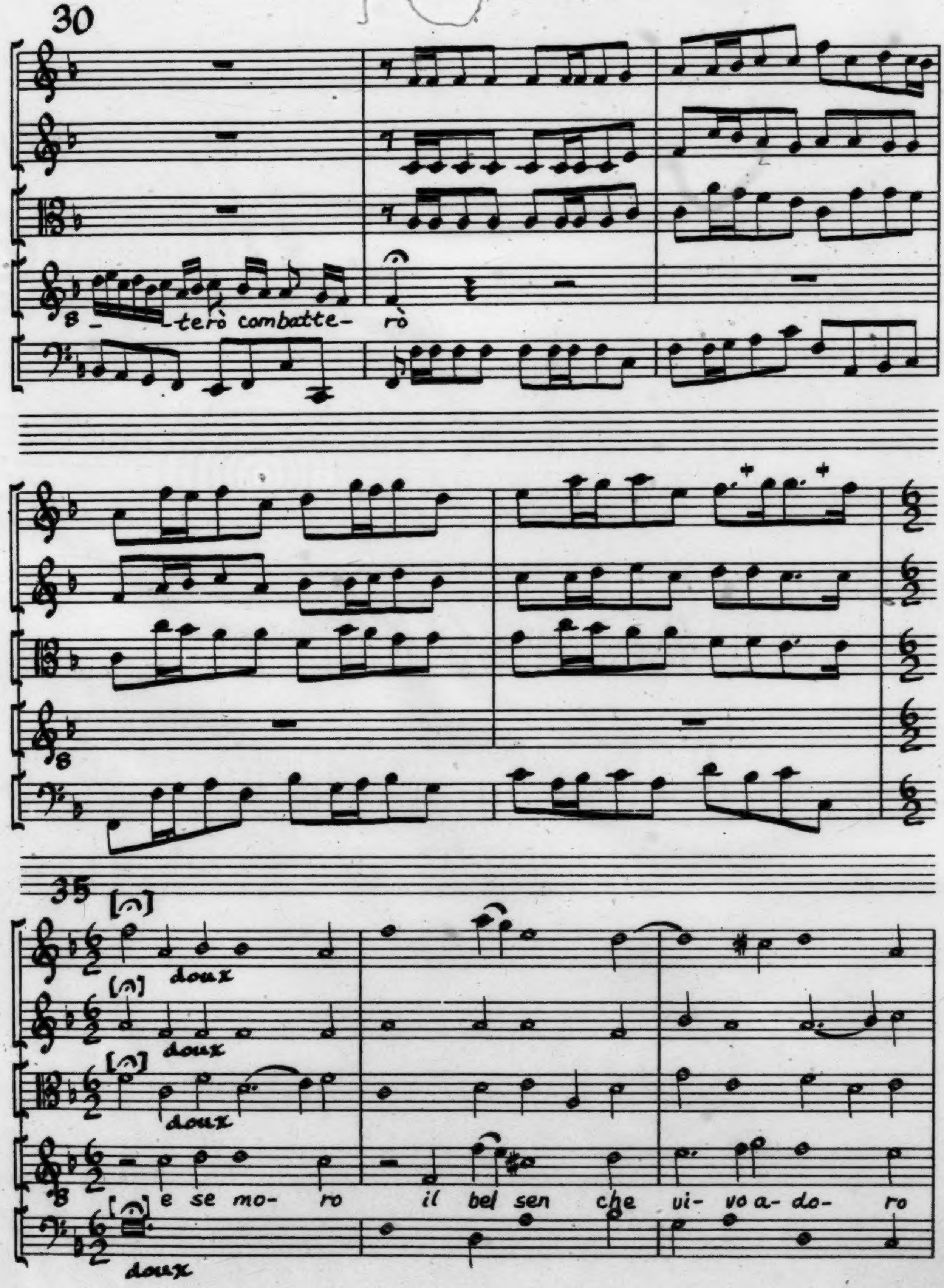

Giasone
5
Un
bel

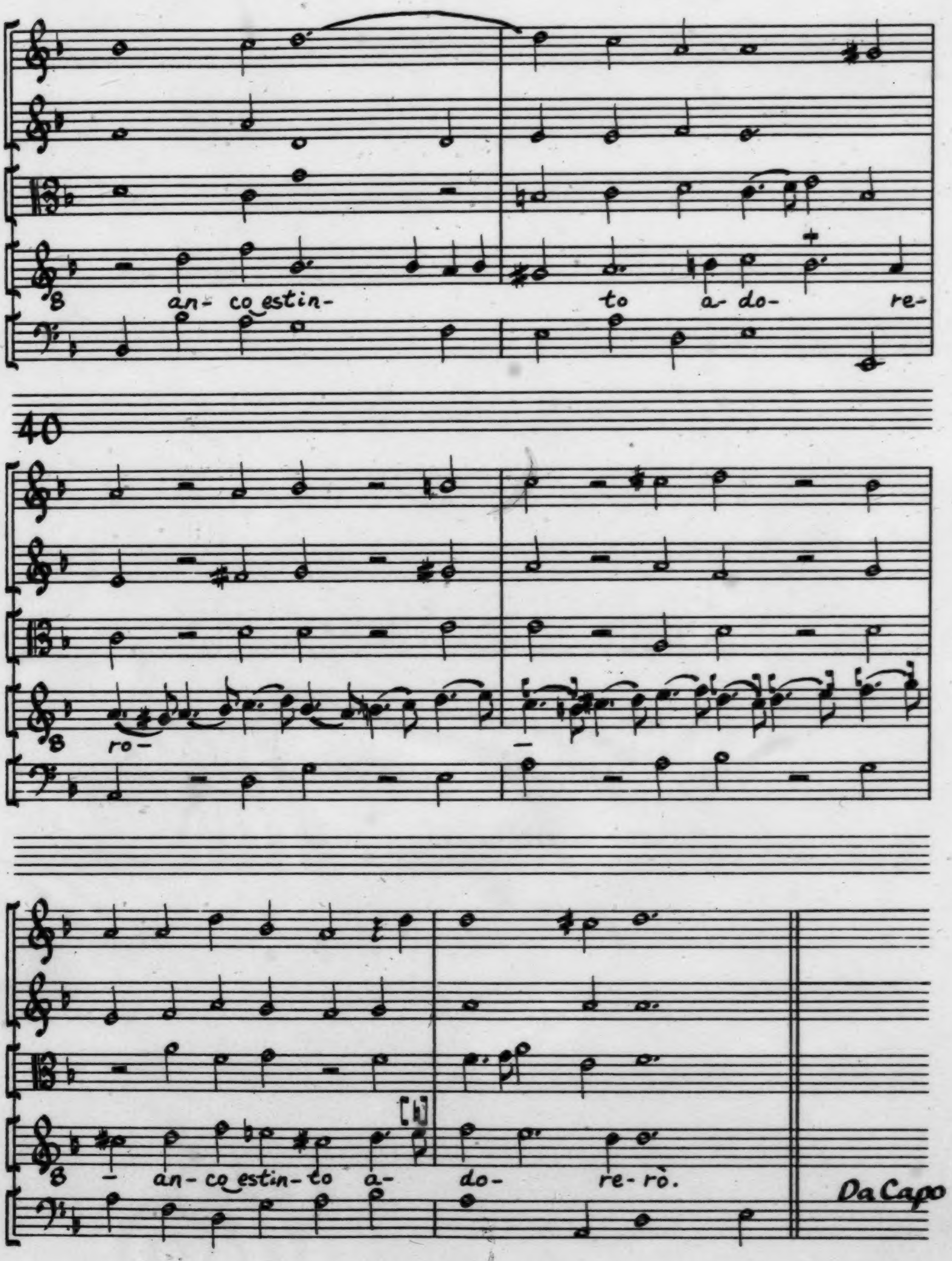

sen
m'in- vi-taal l'ar-
10


- mi
per quel sen com-batte-
15
rò com-bat-

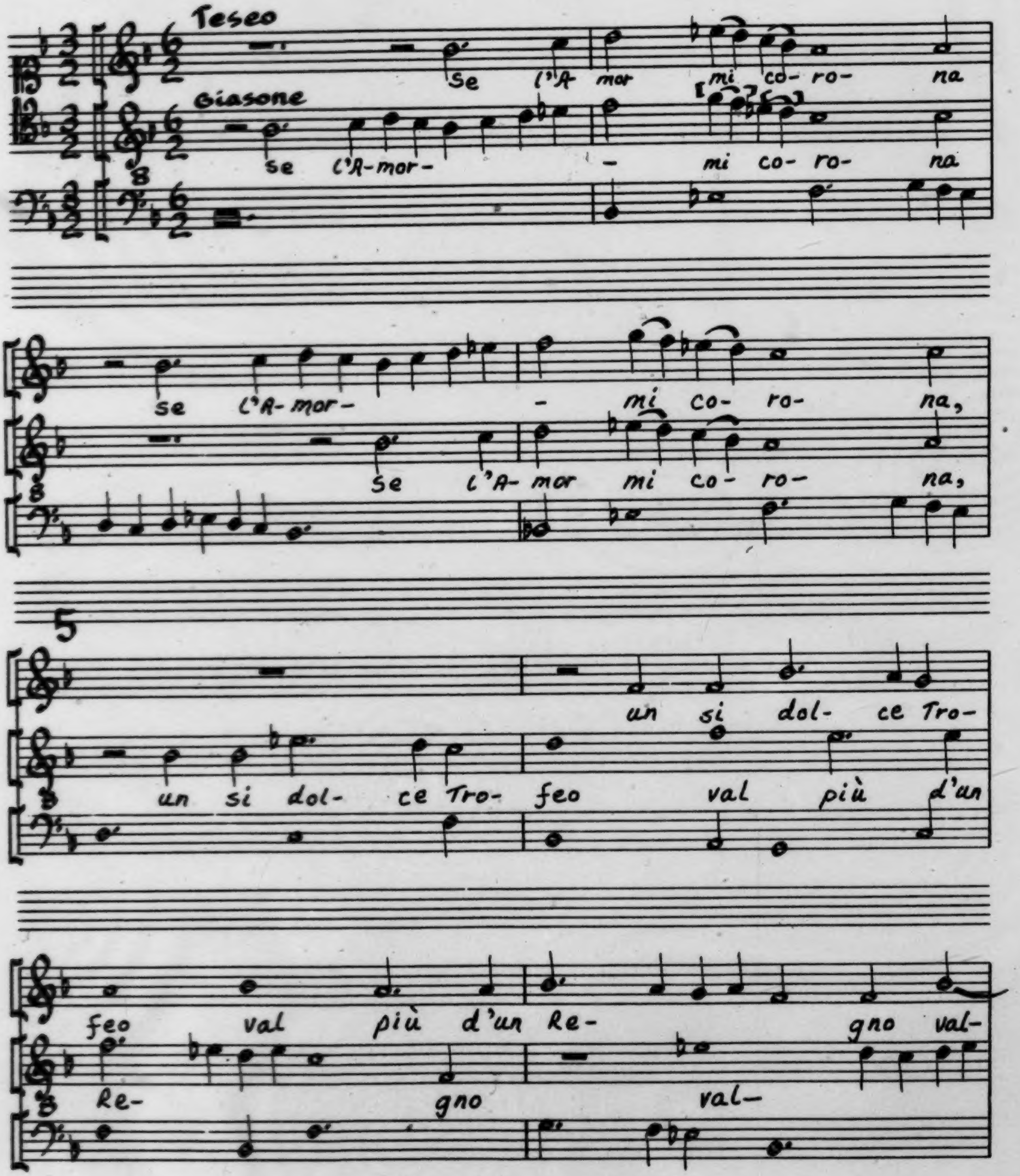

-te-
rò
20
per quel
sen
per quel sen combat-te-
rò
combat-

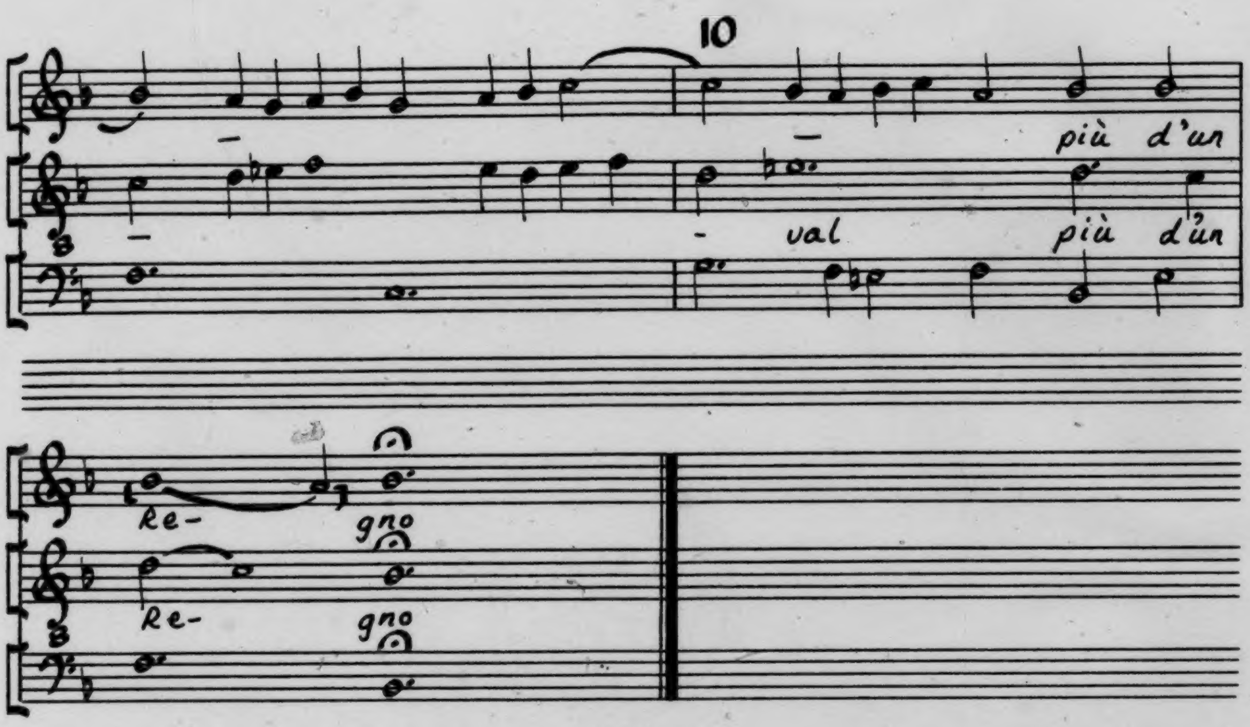

25


30
terò combatte- rò
35
doux
doux
doux
e se mo- ro il bel sen che vi- vo a- do- ro
doux

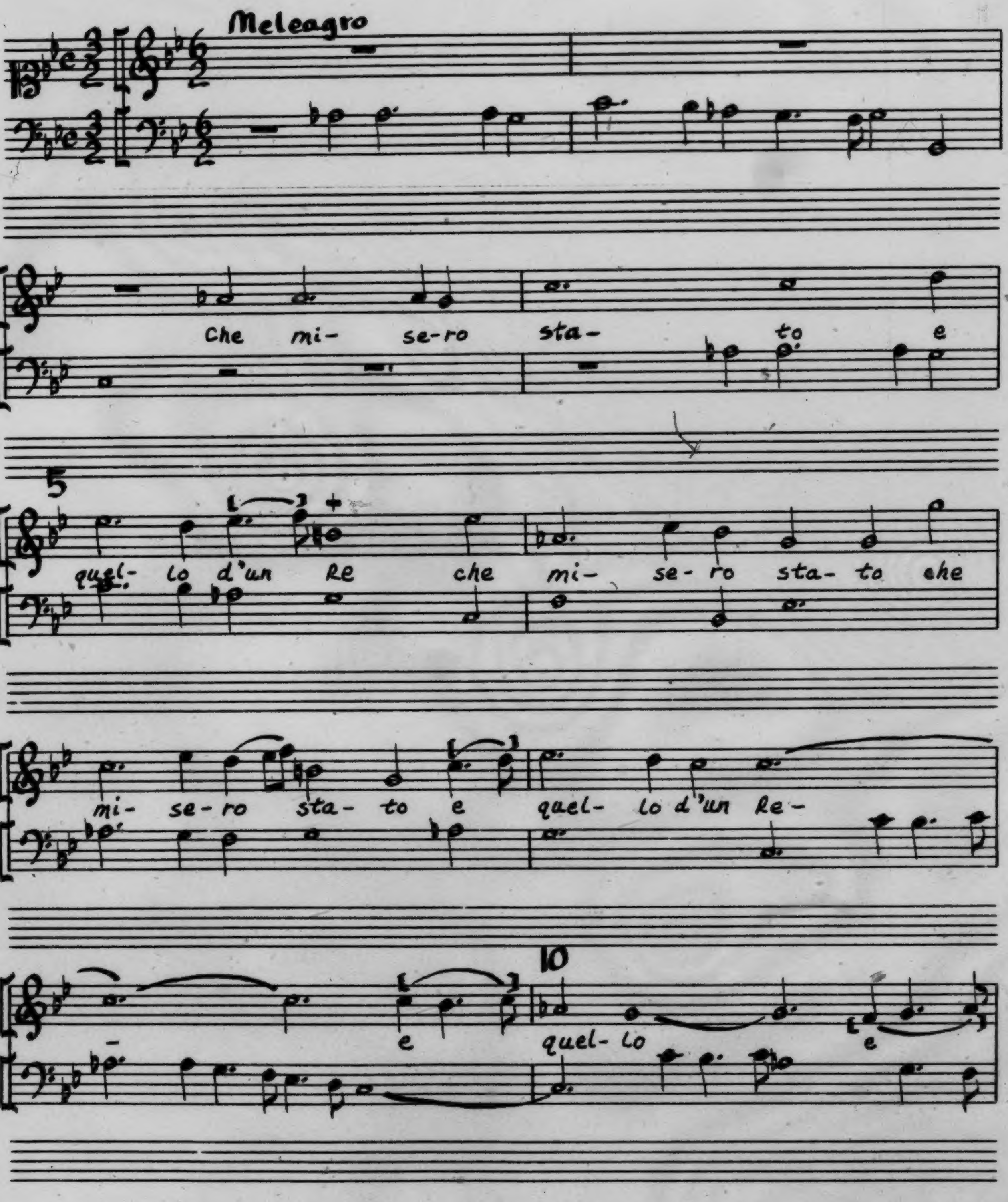

an- co estin-
to a- do- re-
40
ro-
[♮]
an- co estin- to a- do- re- rò.
Da Capo

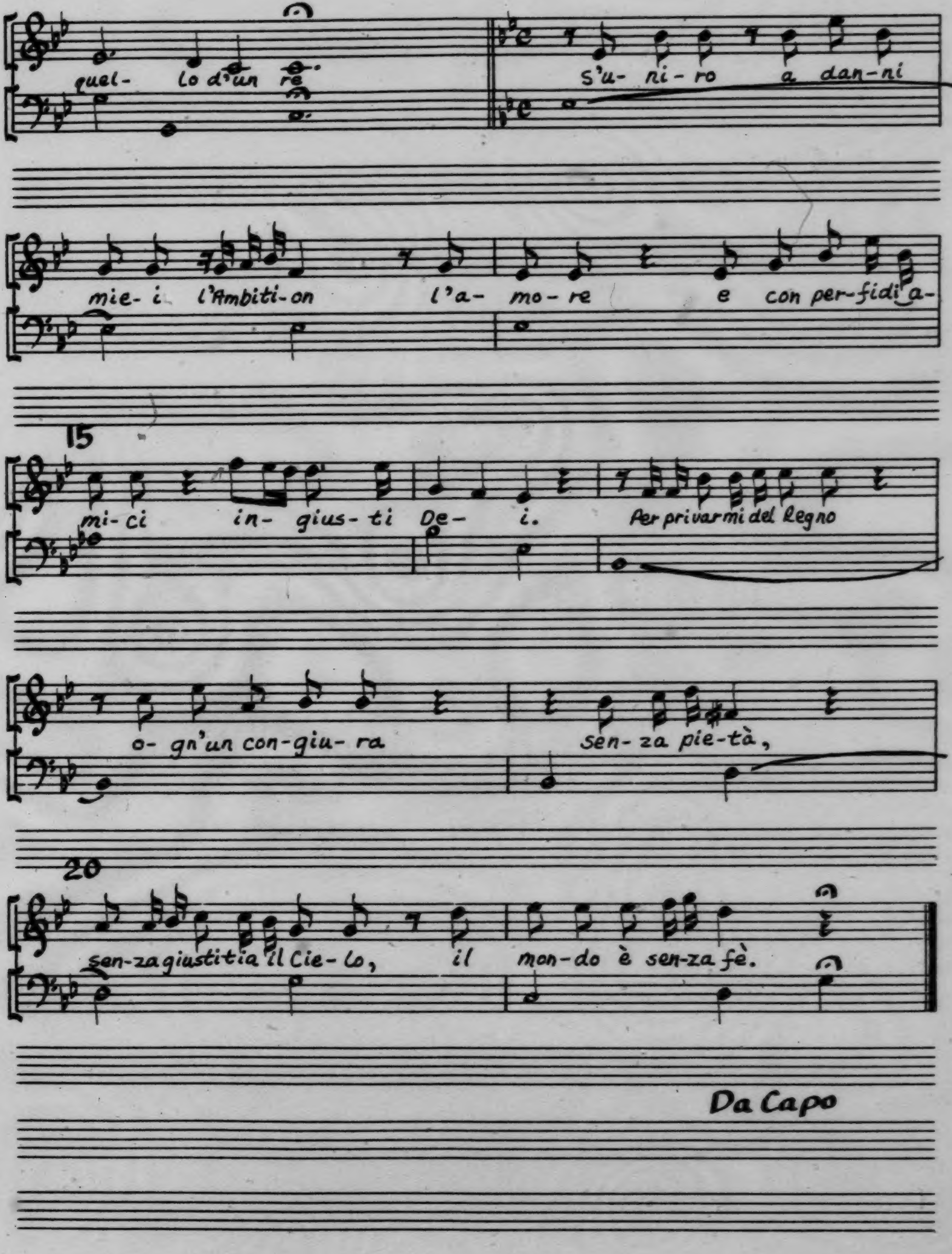
99. Duetto


Teseo
Se l'A mor mi co- ro- na
Giasone
se l'A-mor- - mi co- ro- na
se l'A-mor- - mi co- ro- na,
Se l'A- mor mi co- ro- na,
5
un si dol- ce Tro-
un si dol- ce Tro- feo val più d'un
feo val più d'un Re- gno val-
Re- gno val-


10
-
-
più d'un
-
val
più d'un
Re-
gno
Re-
gno

101. Aria/ Recit


Meleagro
Che mi- se-ro sta- to e
5
quel- lo d'un Re che mi- se- ro sta- to che
mi- se- ro sta- to e quel- lo d'un Re-
10
e quel- lo e

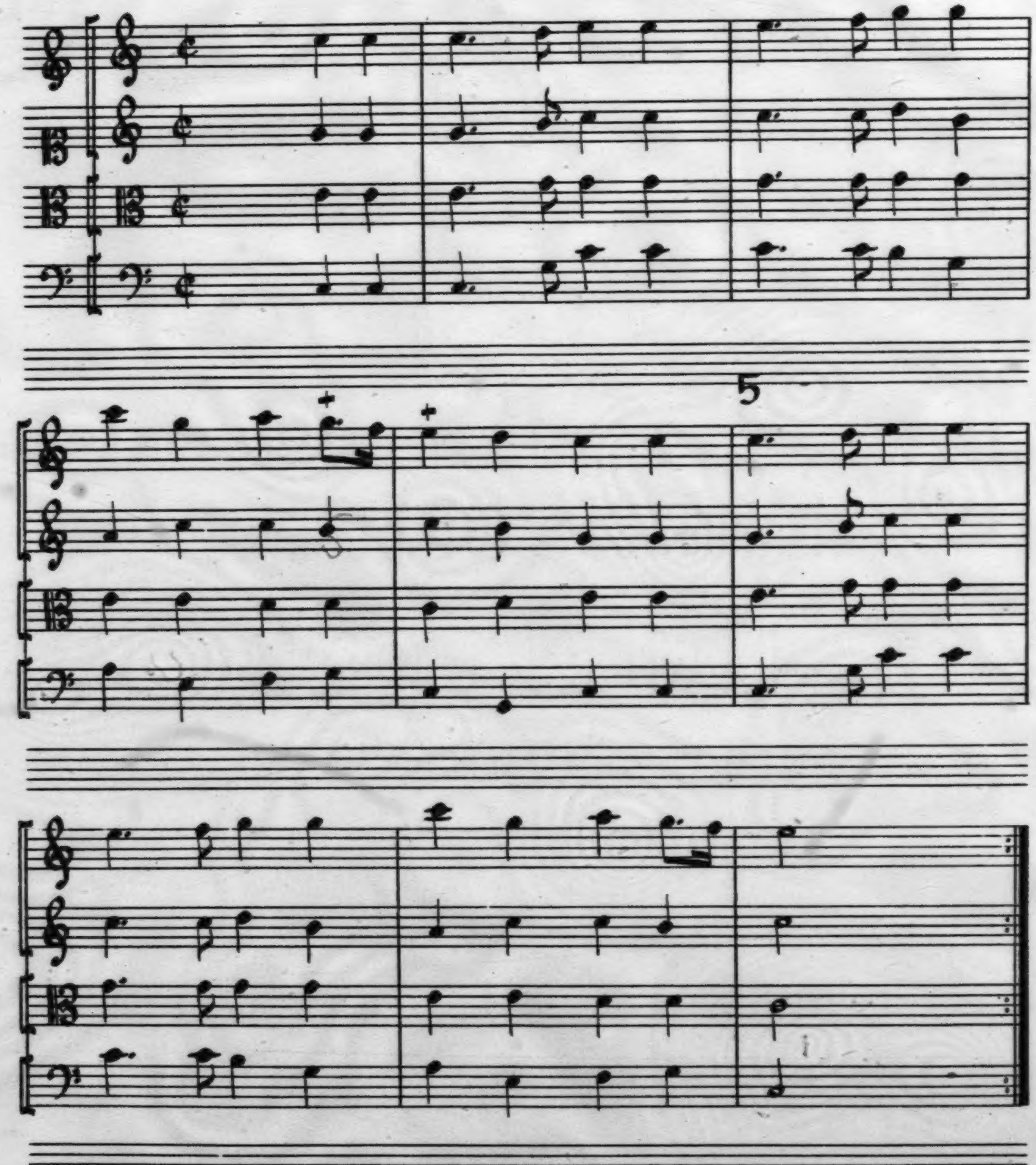

quel- lo d'un re
S'u- ni- ro a dan-ni
mie- i l'Ambiti-on l'a- mo- re e con per-fidi a-
15
mi- ci in- gius- ti De- i. Per privarmi del Regno
o- gn'un con-giu- ra sen- za pie- tà,
20
sen-za giustitia il Cie- lo, il mon-do è sen-za fè.
Da Capo

Scena x

Vasta Piazza di Calidonia

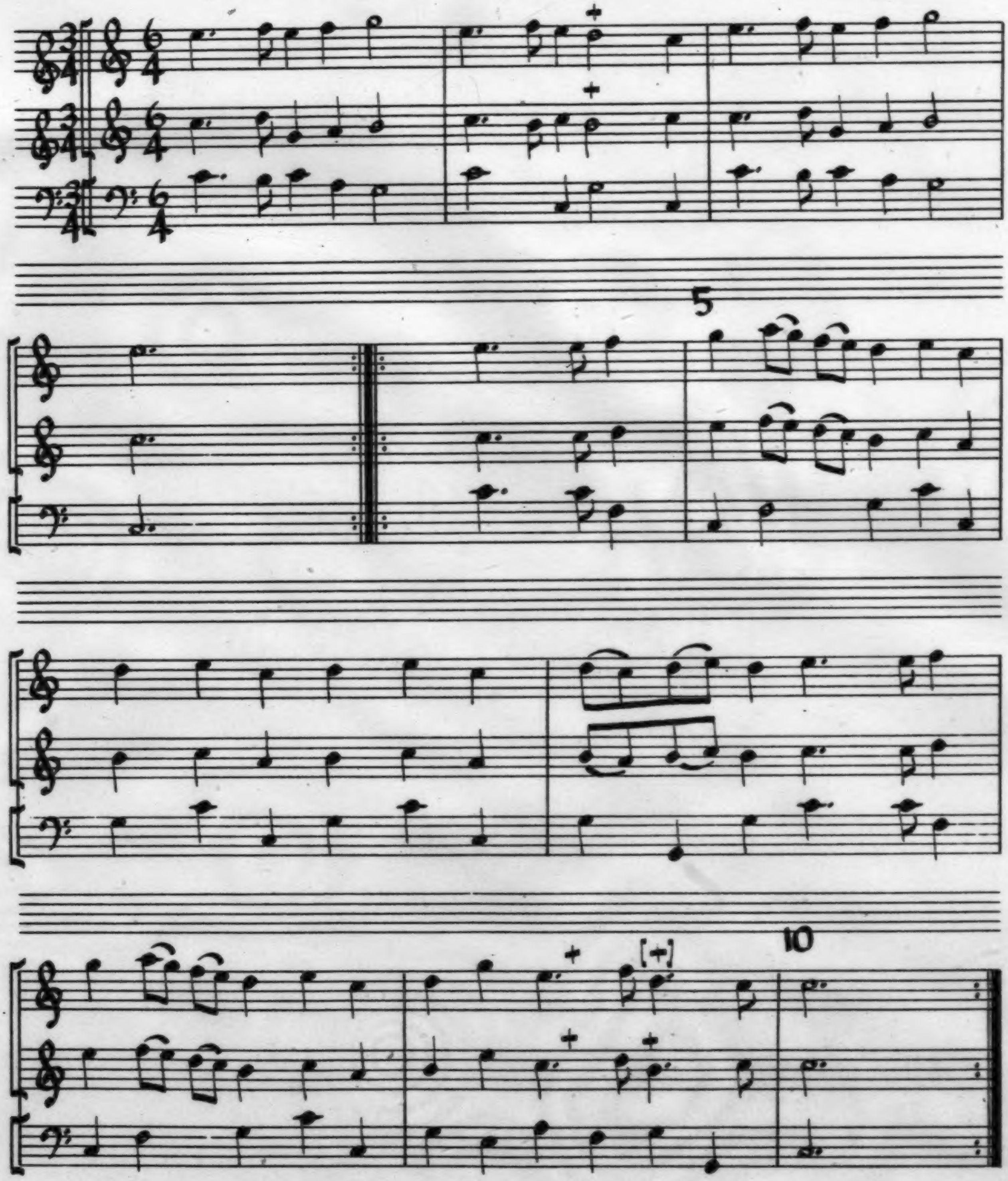
Teseo e Giasone armati d'Asta lunga à la mano ciascheduno alla Testa delle proprie Truppe armate d'Arco, Strali, e spada alla mano, marciano à suon di tamburi, e piferi per la piazza.

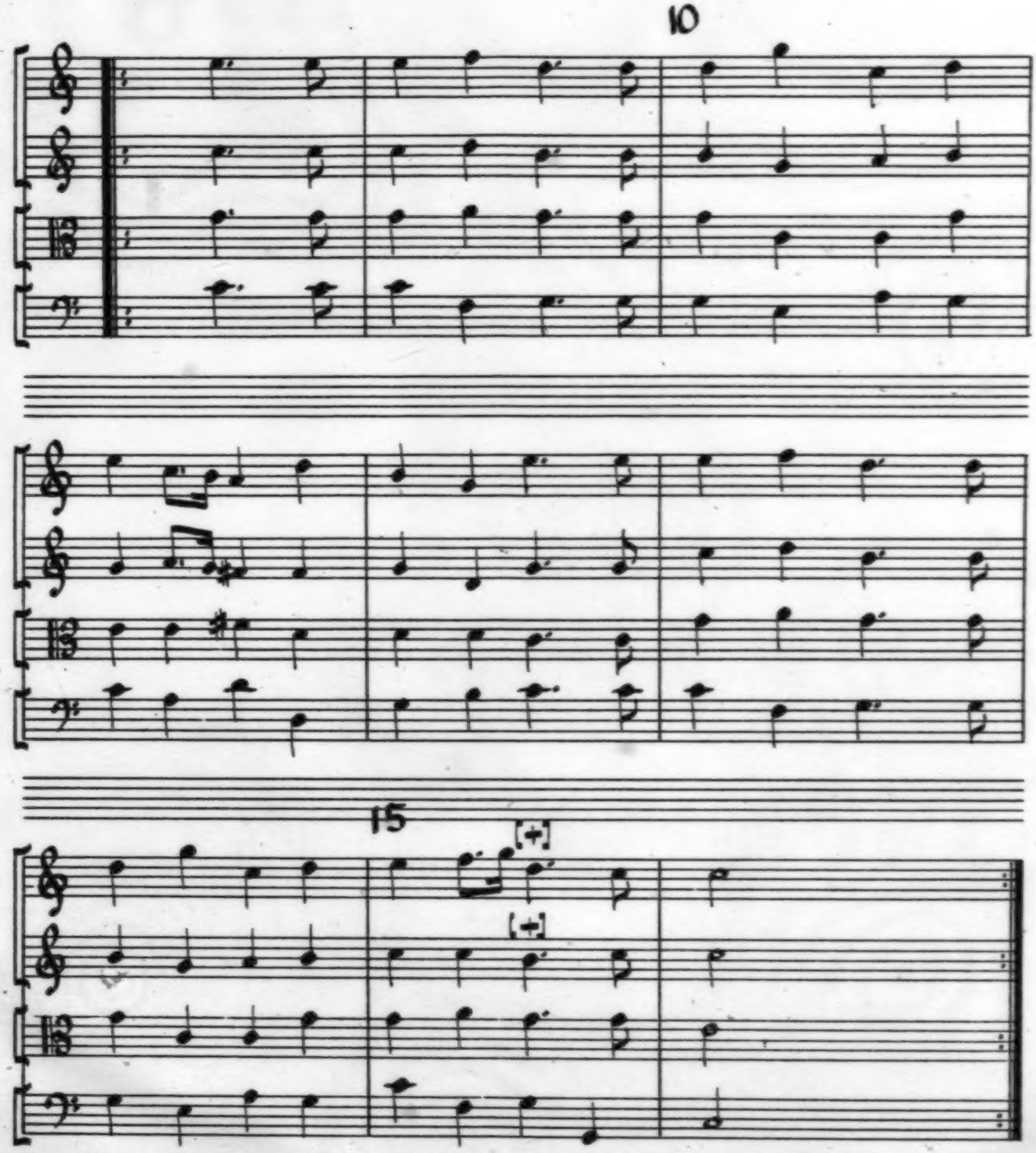
106. Marche



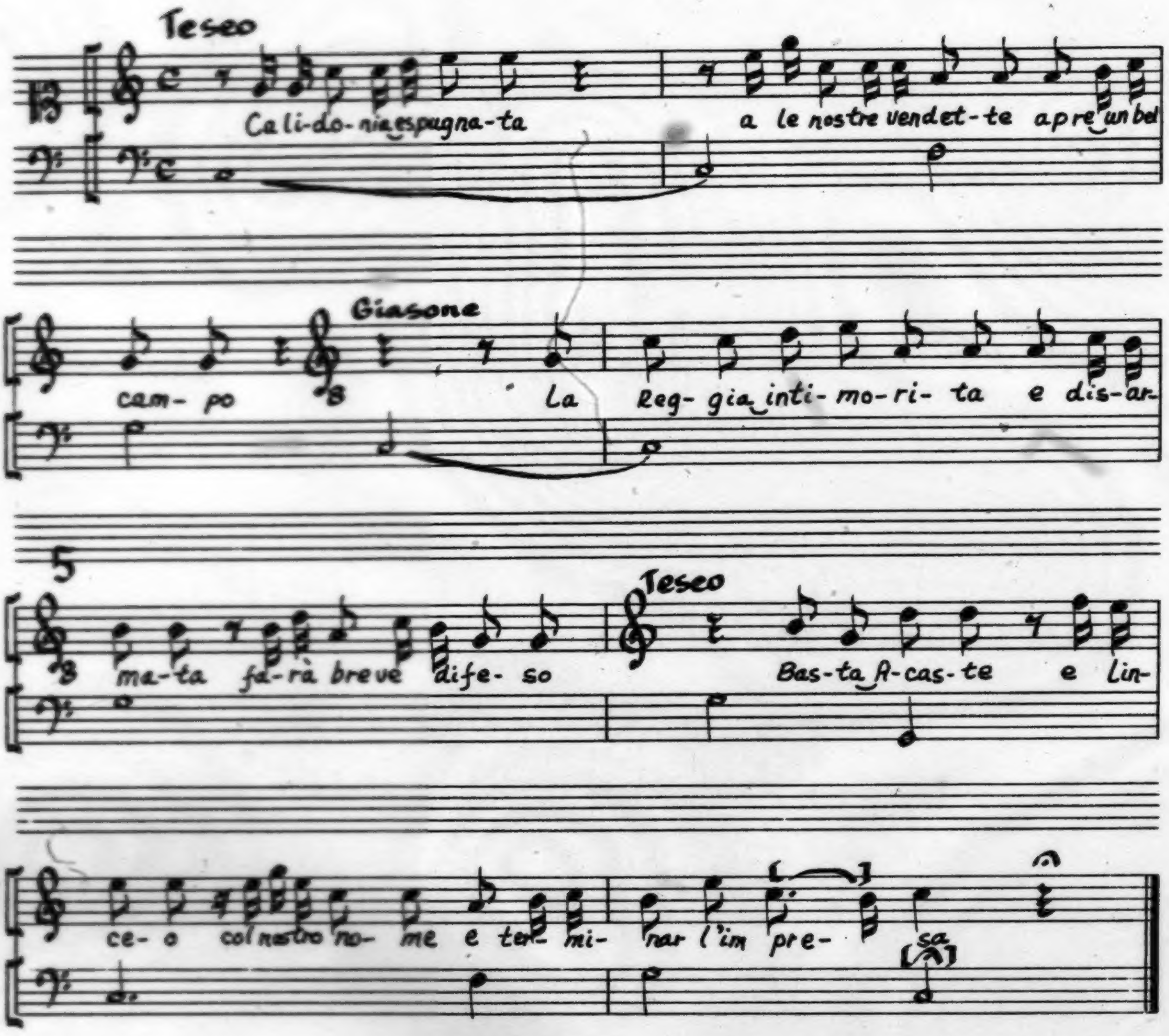
107. Retraite

Pour les Hautbois qui sons sur la Scene

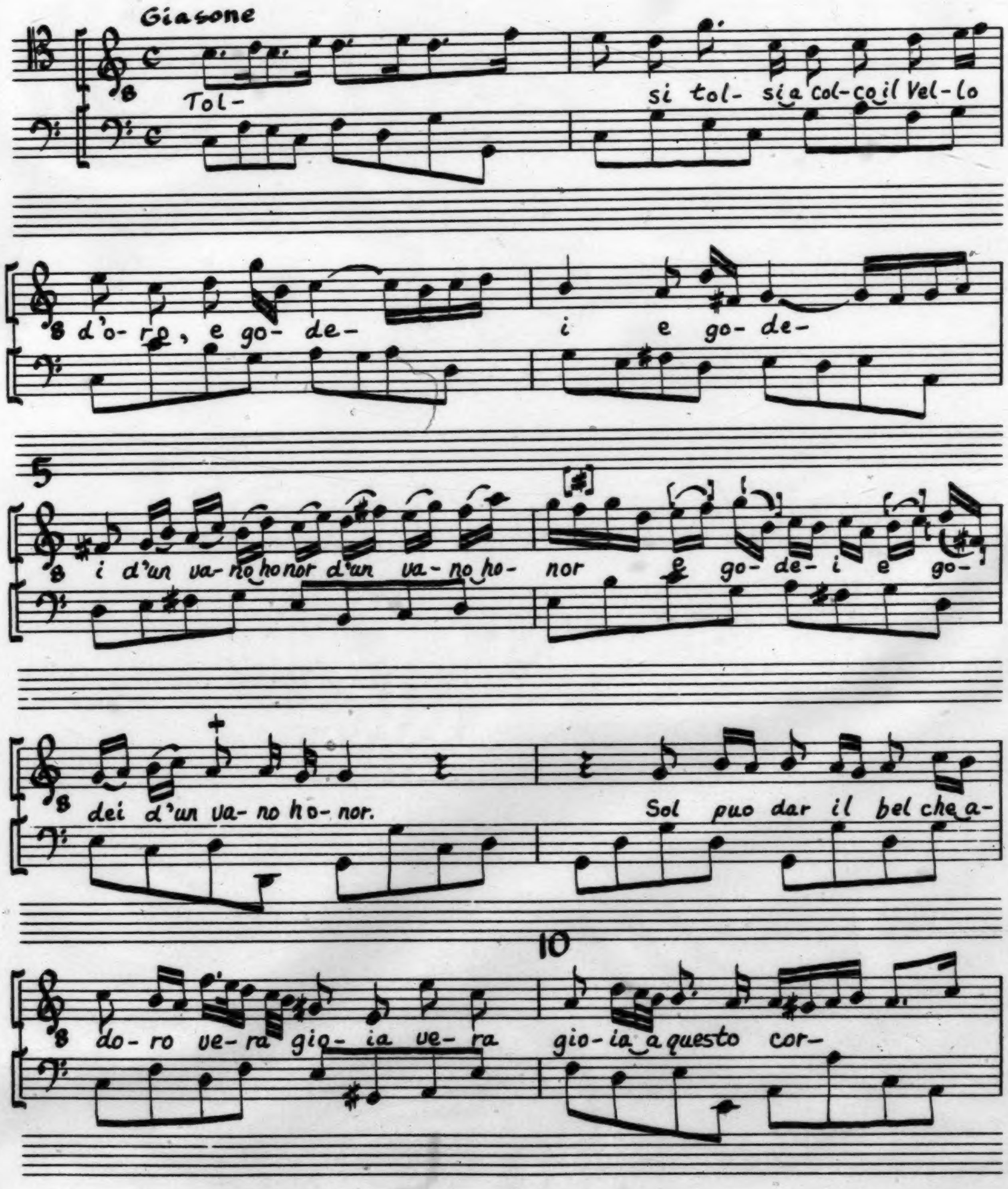


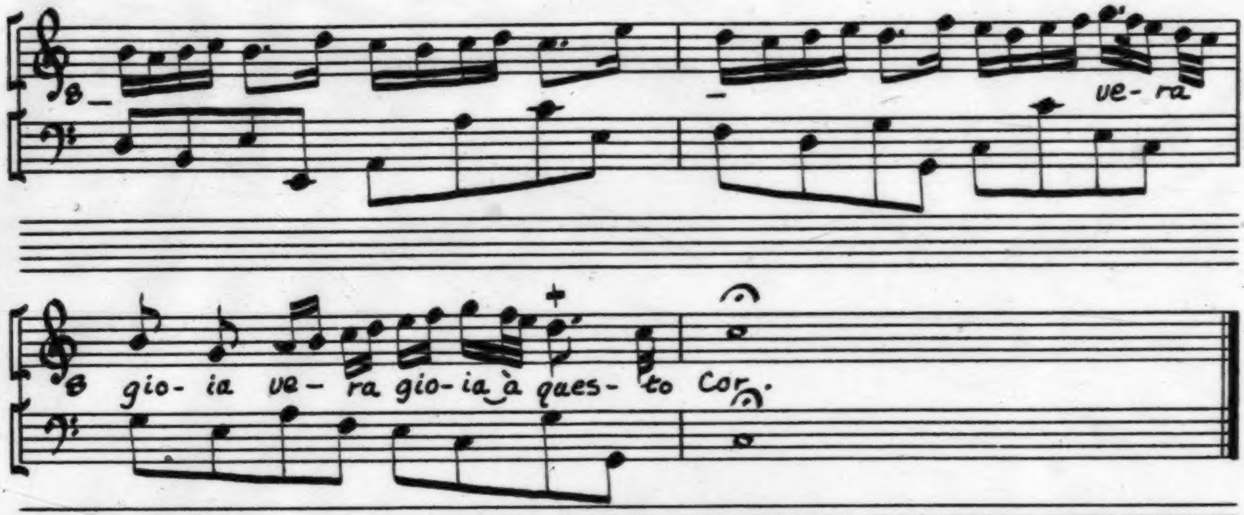

10
15
[+]
[+]

108. Recitativo

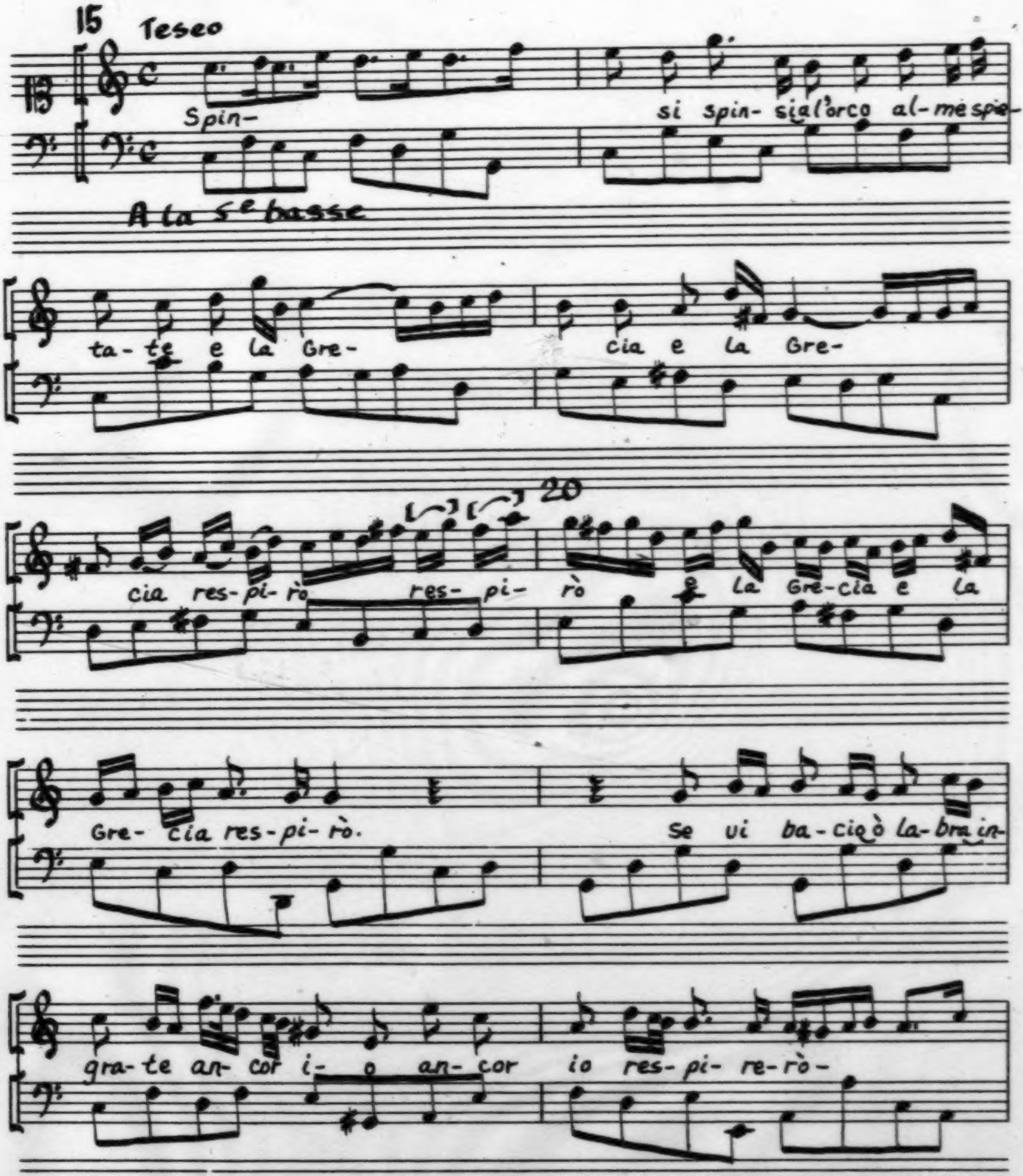

Teseo
Ca li-do-nia espugna-ta a le nostre vendet-te apre un bel
Giasone
cam- po La Reg- gia inti- mo- ri- ta e dis-ar-
5
ma-ta fa-rà breve dife- so
Teseo
Bas-ta Acas-te e lin-
ce- o col nostro no- me e ter- mi- nar l'im pre- sa

109a. Aria à 2 voci

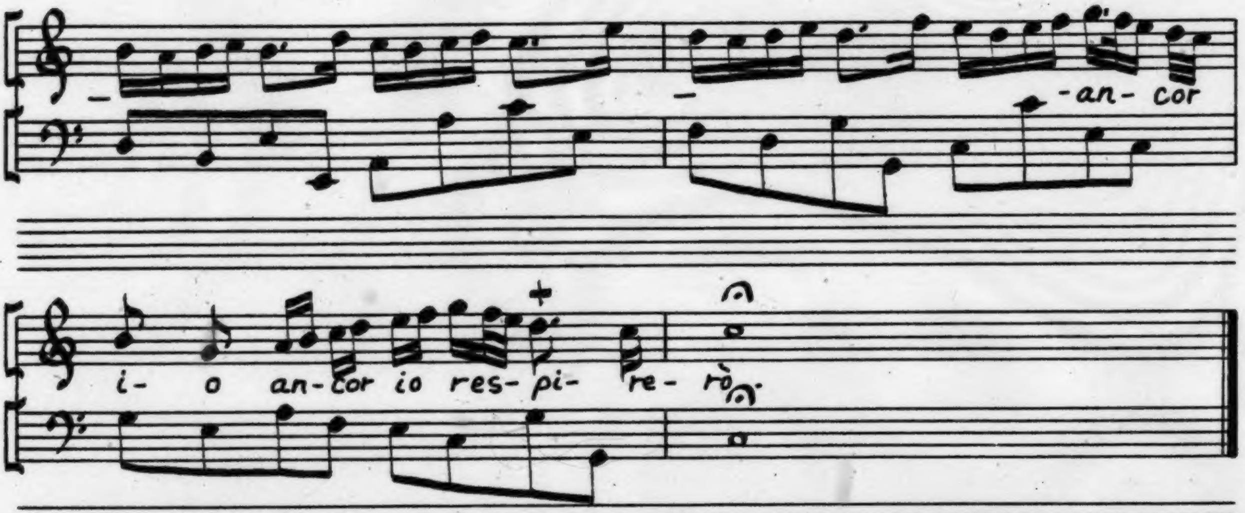

Giasone
Tol- si tol- si_a col-co_il Vel-lo
d'o-ro, e go-de- i e go-de-
5
i d'un va-no_ho-nor d'un va-no_ho- nor e go-de-i e go-
dei d'un va-no ho-nor.
Sol puo dar il bel che_a-
10
do-ro ve-ra gio-ia ve-ra gio-ia_a questo cor-


ve- ra
gio- ia ve- ra gio- ia à ques- to cor.

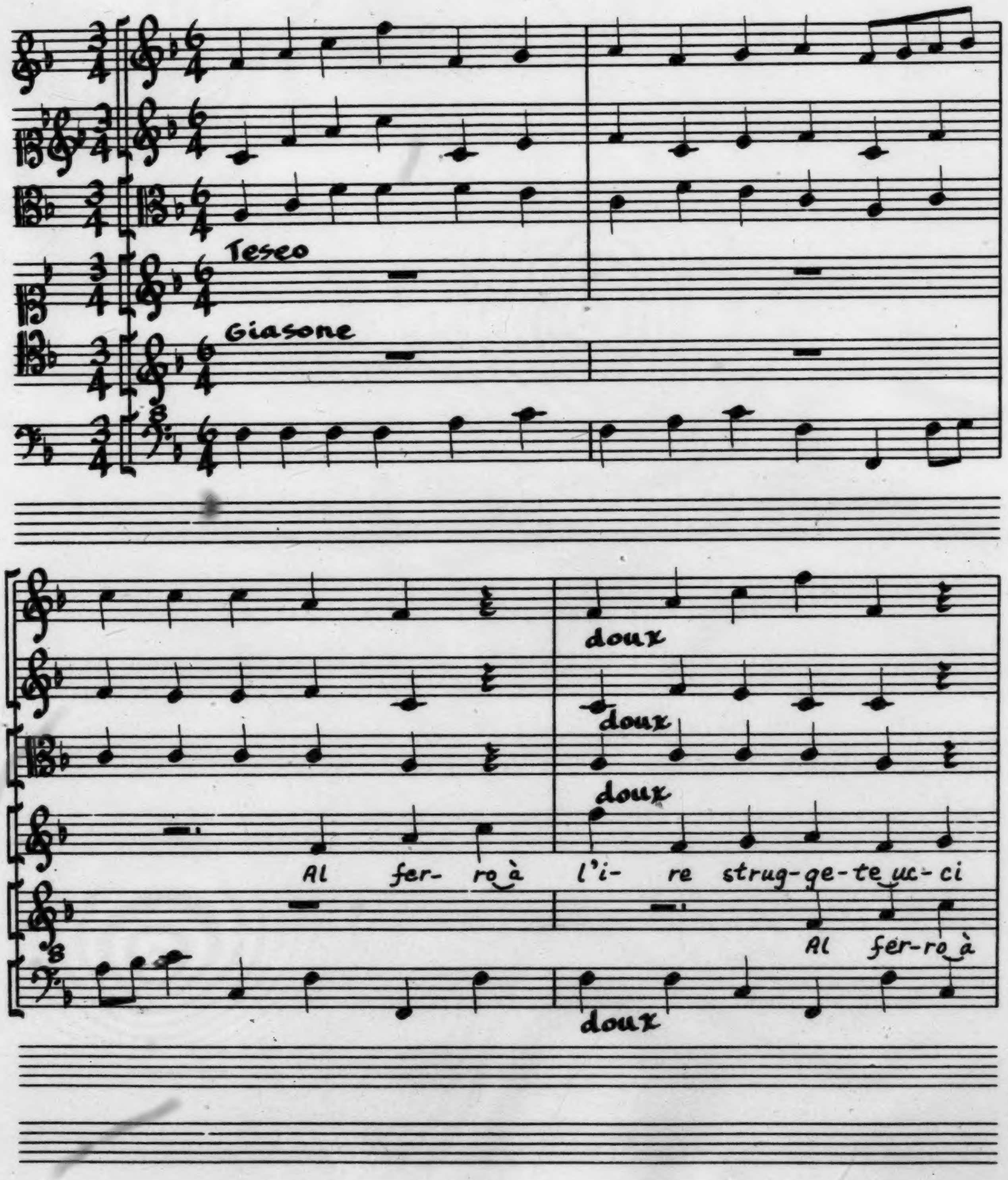
109 b. Aria à 2 voci

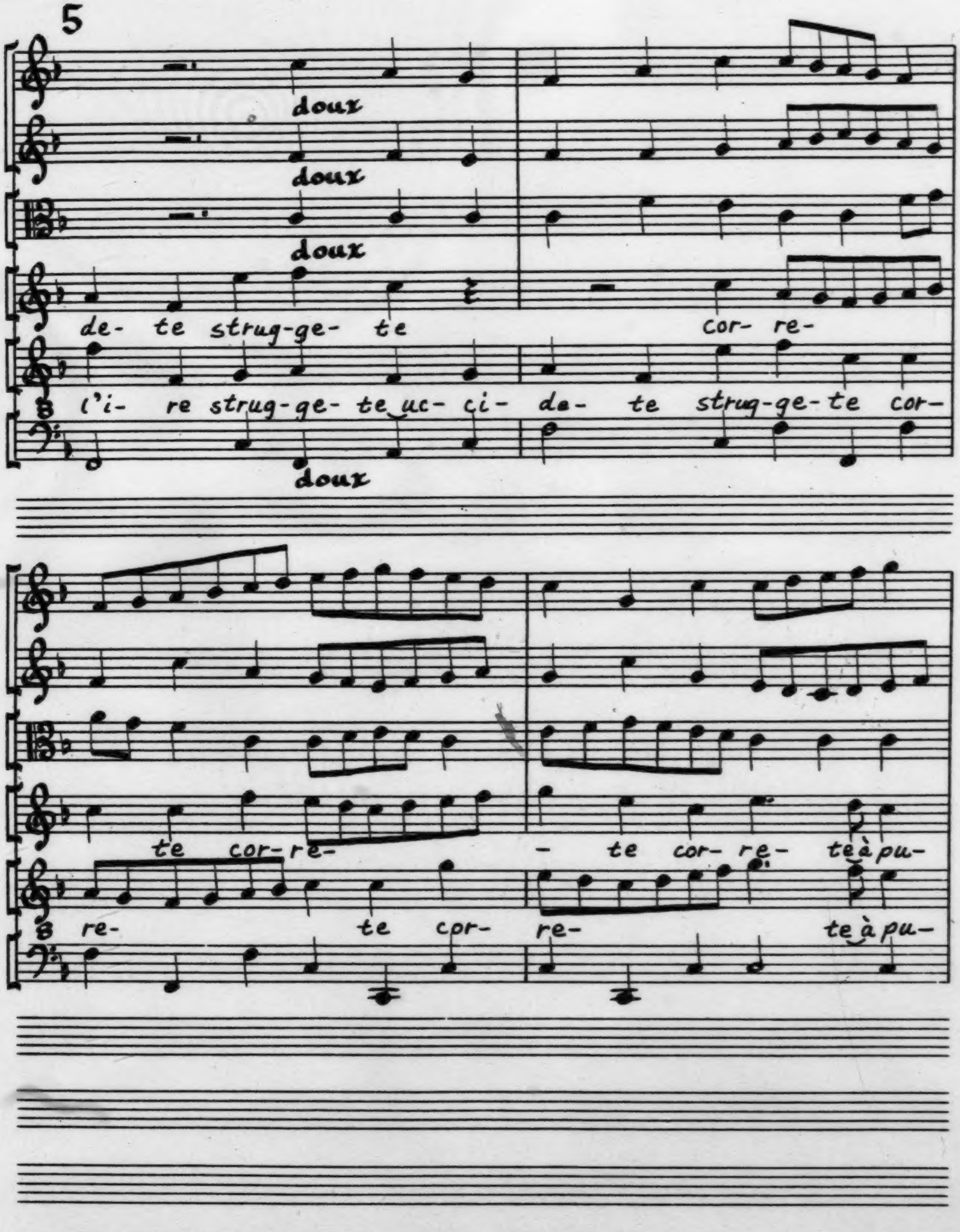

15
Teseo
Spin- si spin- sia l'orco al- me spie-
A la 5e basse
ta- te e la Gre- cia e la Gre-
20
cia res- pi- rò res- pi- rò e la Gre-cia e la
Gre- cia res-pi- rò. Se vi ba-ciò la- bra in-
gra-te an- cor i- o an- cor io res- pi- re- rò-

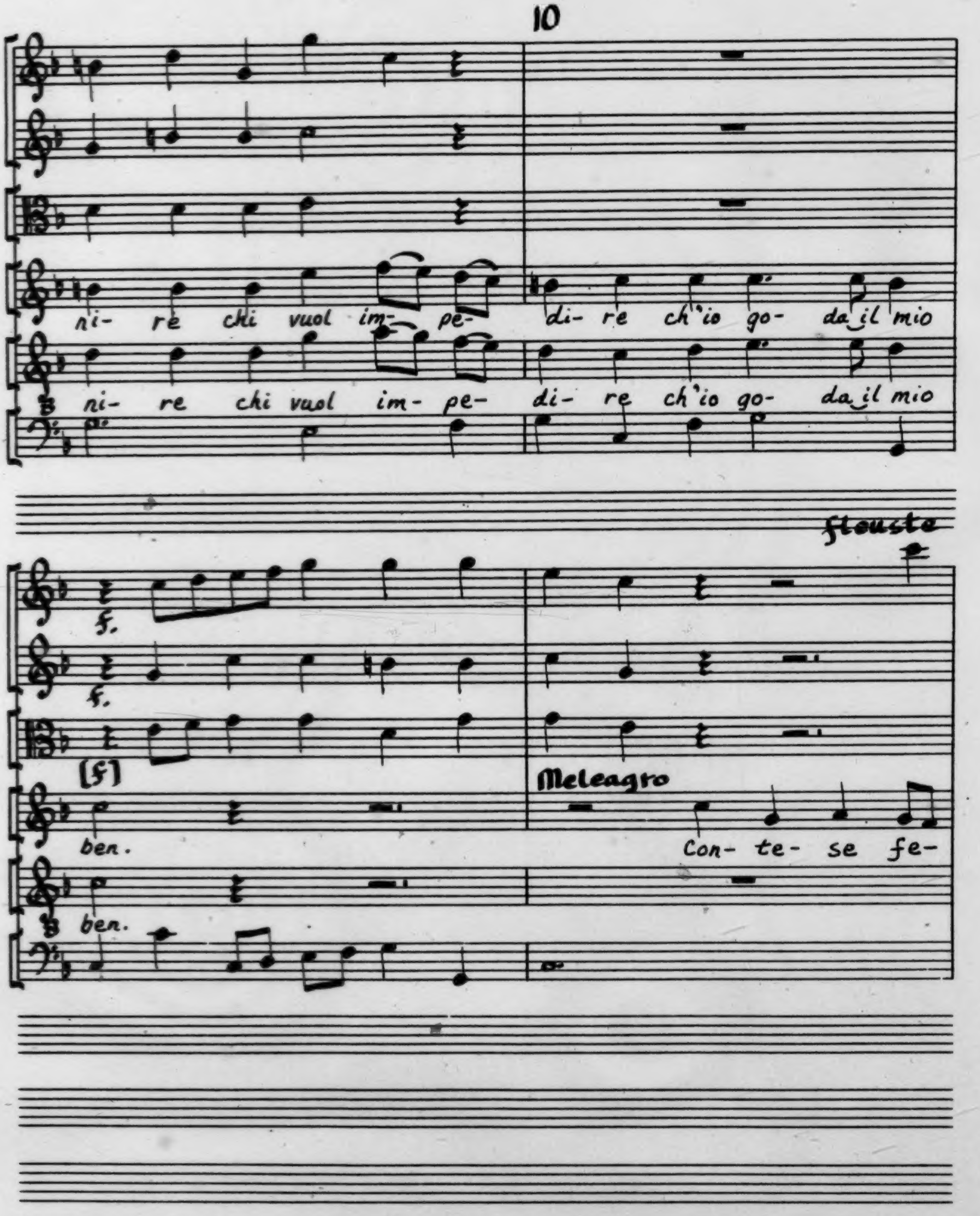
25

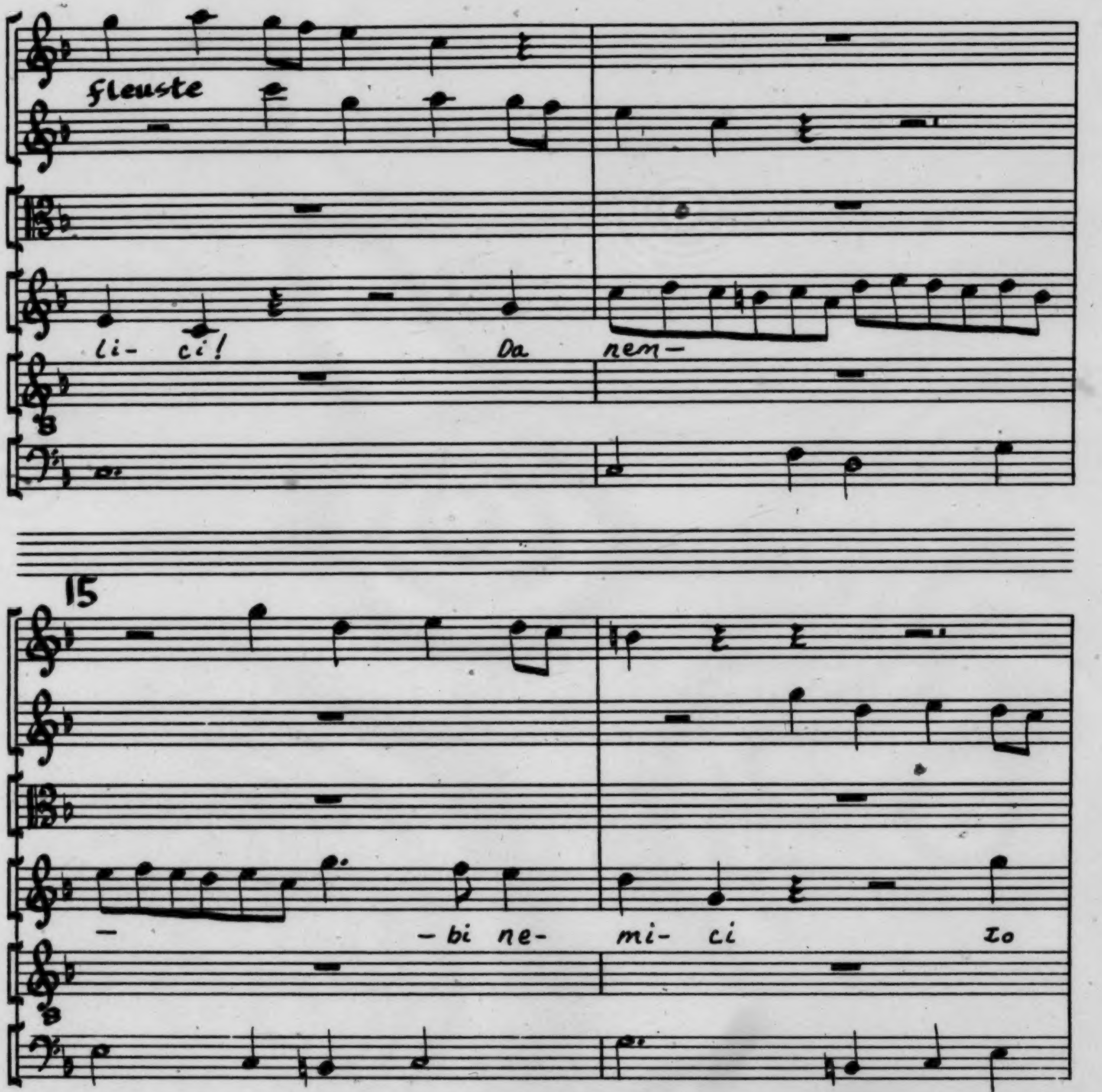

-an- cor
i- o an-cor io res- pi- re- rò.

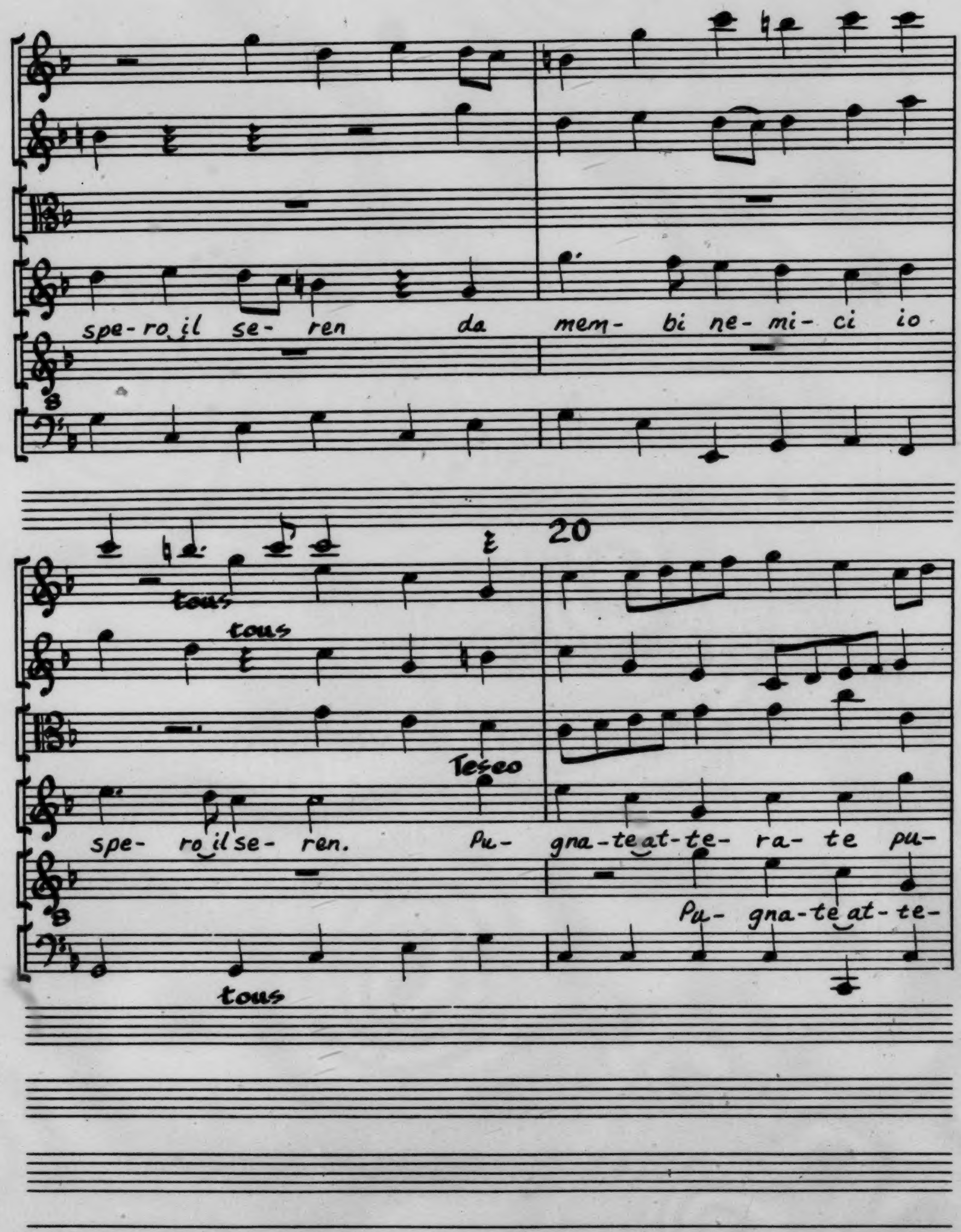
113. Trio

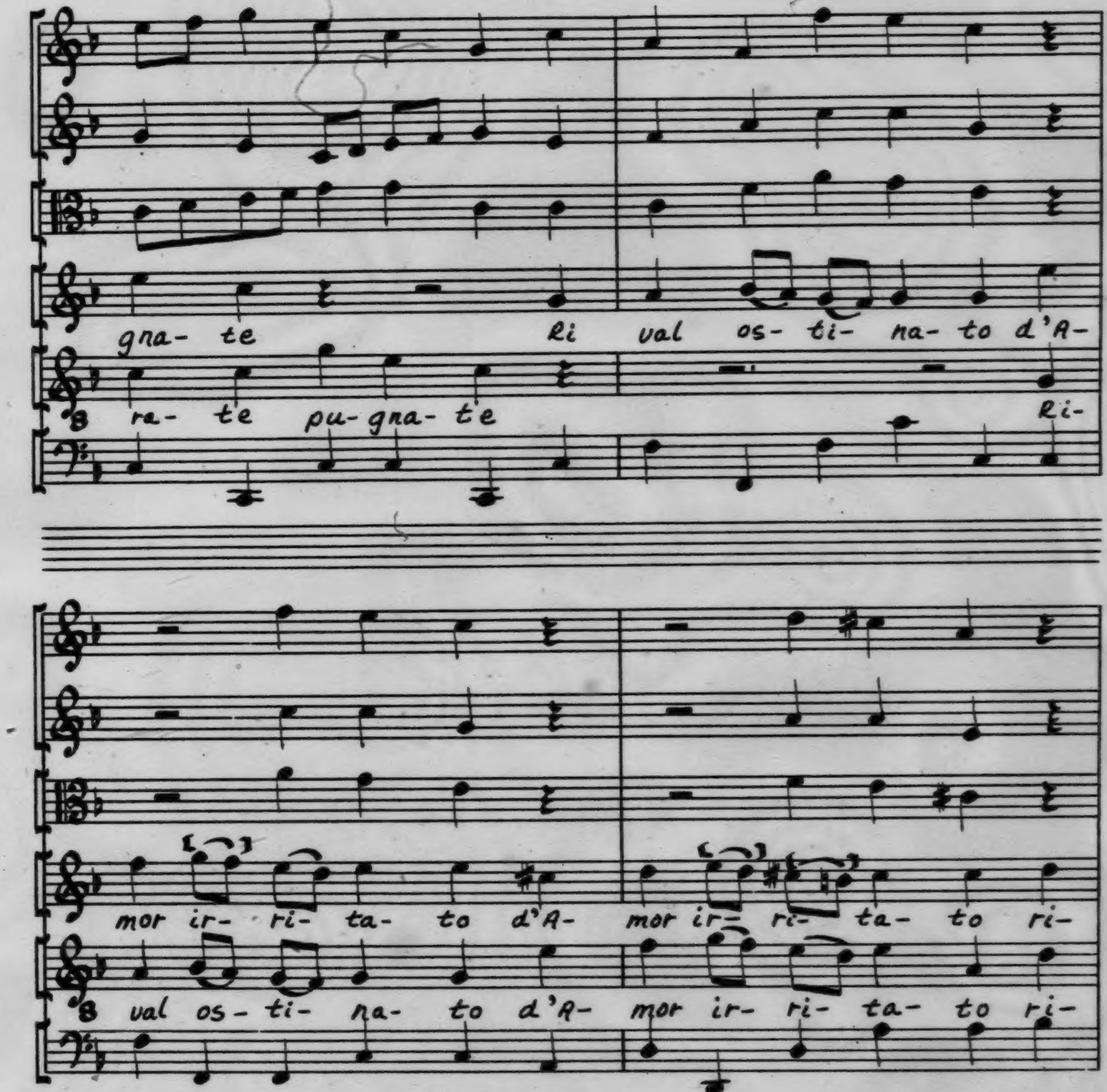

Teseo
Giasone
doux
doux
doux
doux
Al fer- ro à l'i- re strug-ge-te uc-ci
Al fer-ro à
doux

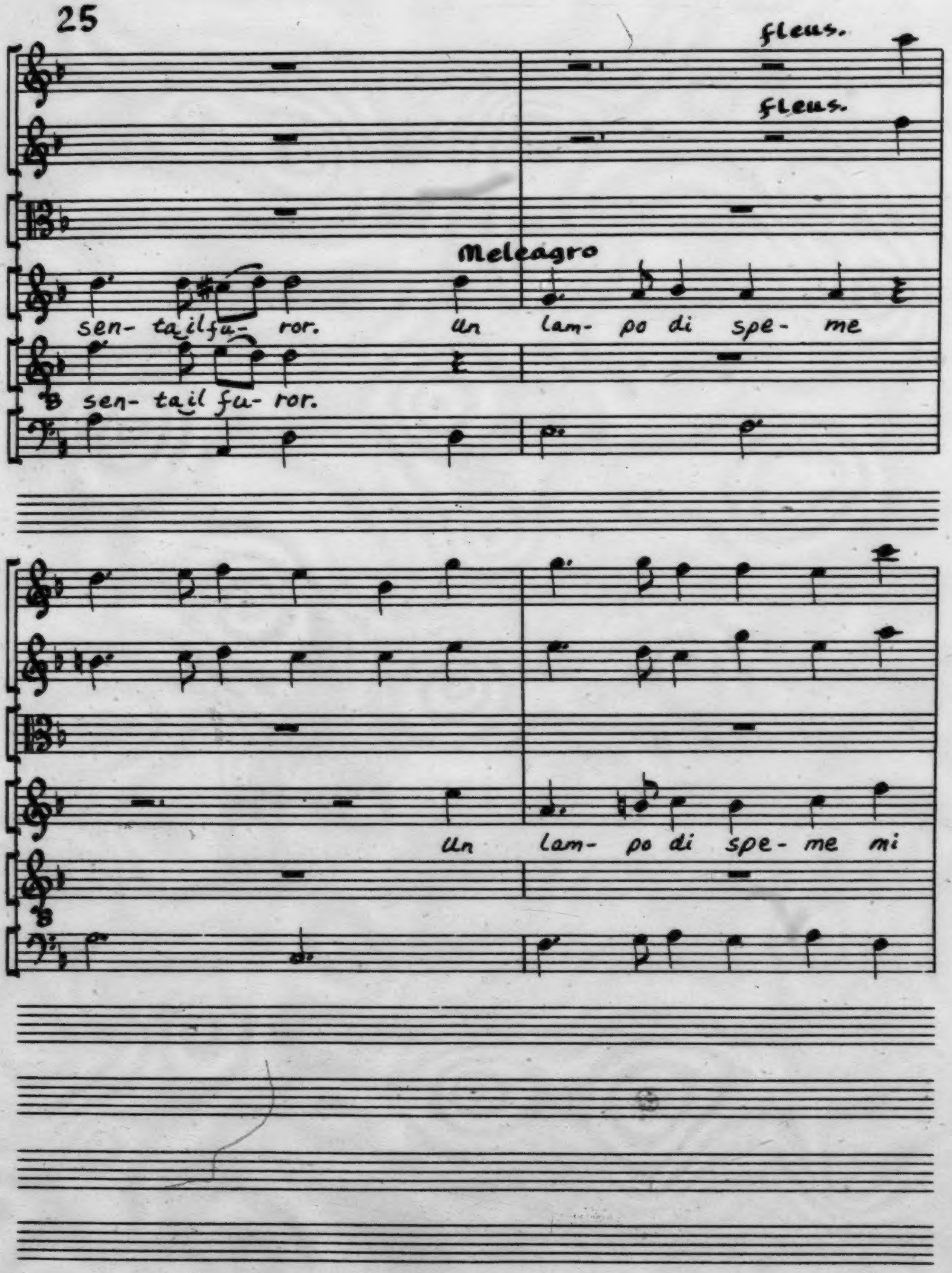

5
doux
doux
doux
de- te strug-ge- te cor- re-
l'i- re strug-ge- te uc- ci- de- te strug-ge-te cor-
doux
te cor- re- - te cor- re- te à pu-
re- te cor- re- te à pu-

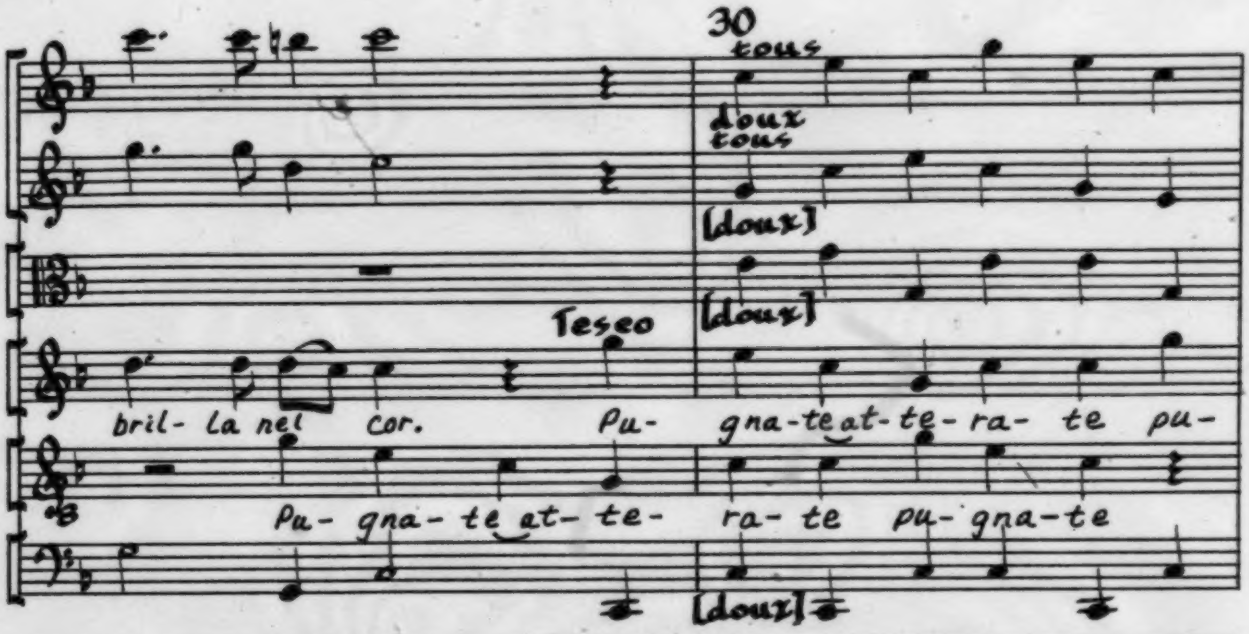

10
ni- re chi vuol im- pe- di- re ch'io go- da il mio
ni- re chi vuol im- pe- di- re ch'io go- da il mio
Flouste
f.
f.
[f]
Meleagro
ben.
Con- te- se fe-
ben.

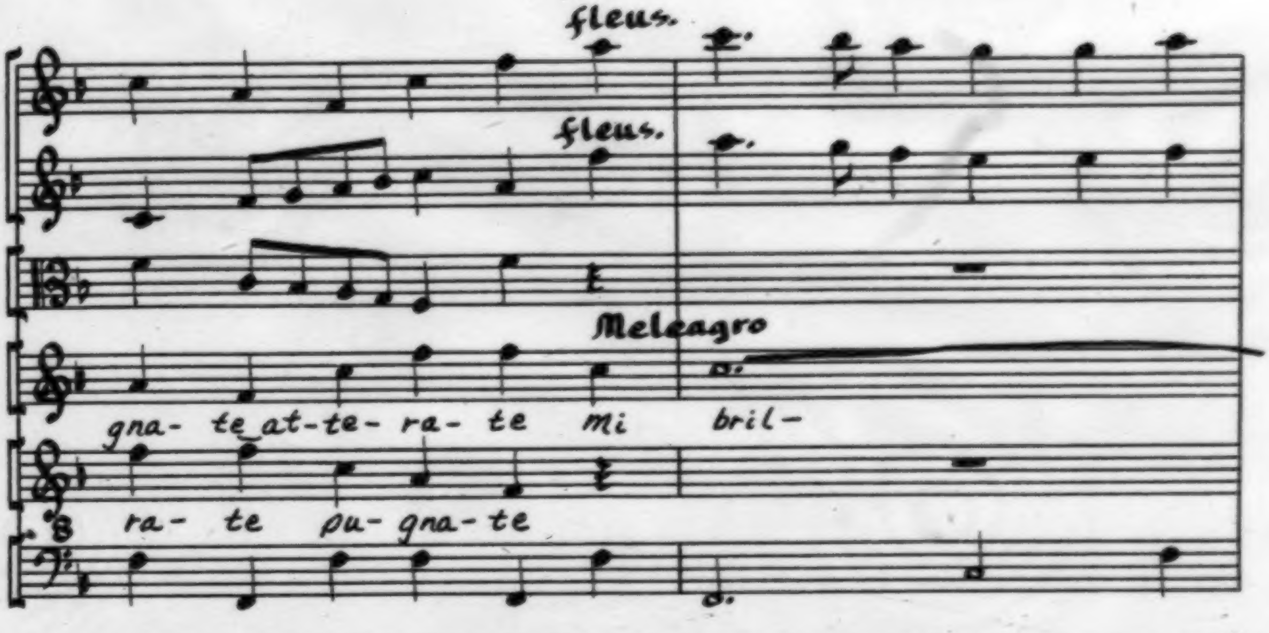

Fleuste
li- ci! Da nem-
15
- bi ne- mi- ci Io

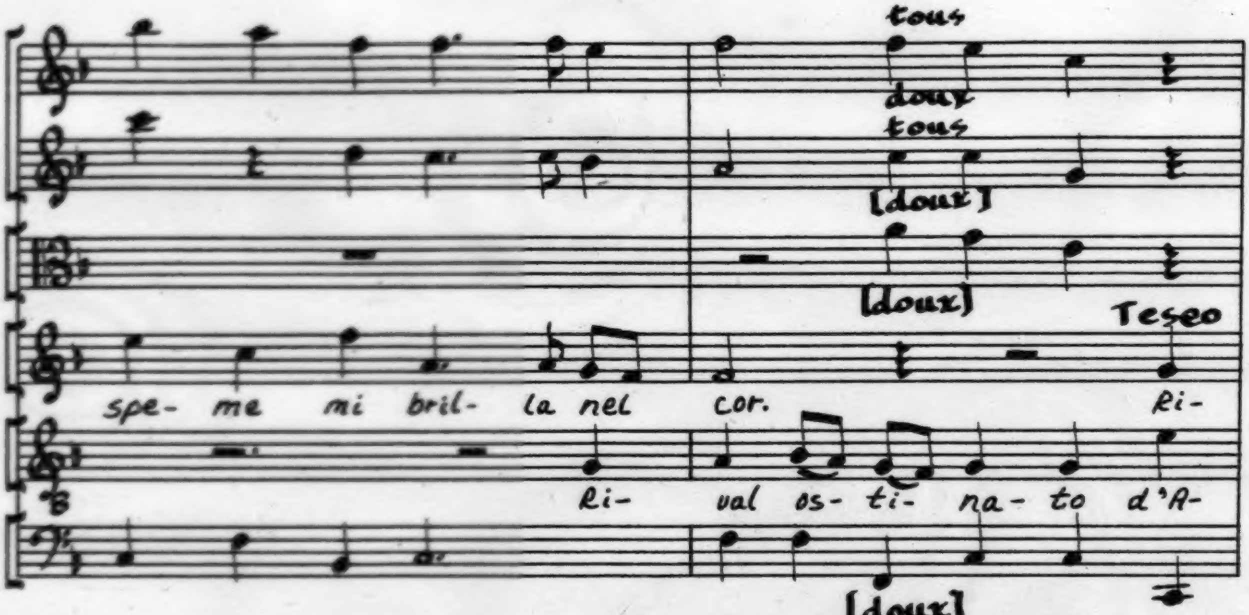

spe-ro il se-ren da mem- bi ne-mi-ci io
20
tous
tous
Teseo
spe- ro il se- ren. Pu- gna-te at-te- ra- te pu-
Pu- gna-te at-te-
tous

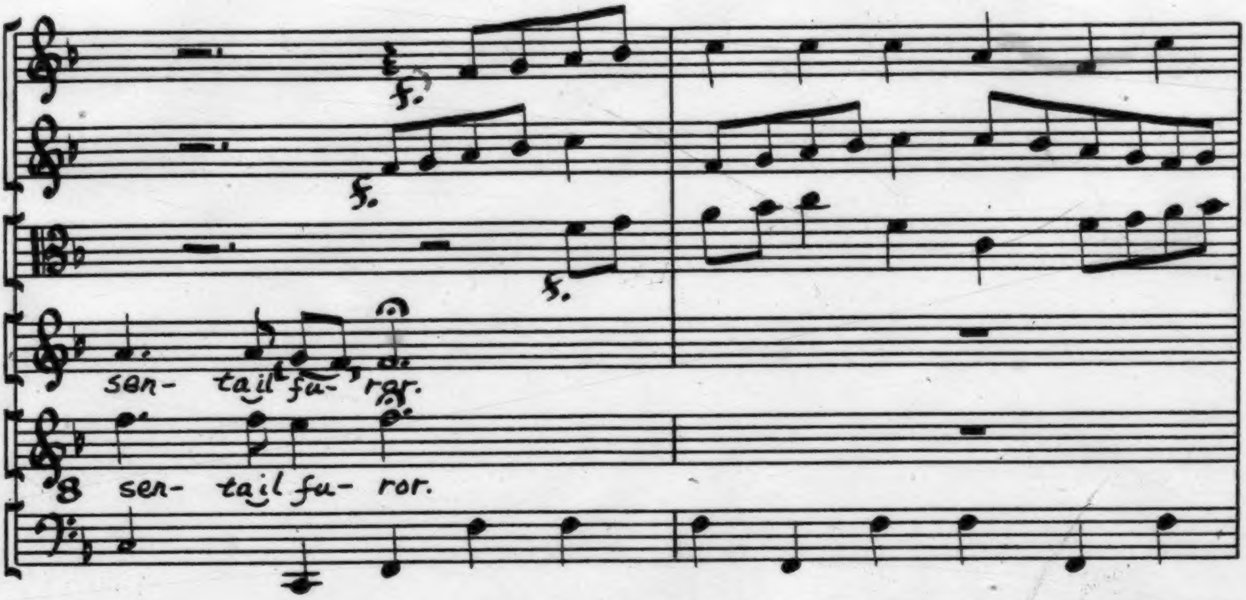

gna- te Ri val os- ti- na- to d'A-
ra- te pu- gna- te Ri-
mor ir- ri- ta- to d'A- mor ir- ri- ta- to ri-
val os- ti- na- to d'A- mor ir- ri- ta- to ri-


25
fleus.
fleus.
Meleagro
sen- ta il fu- ror. Un lam- po di spe- me
sen- ta il fu- ror.
Un lam- po di spe- me mi

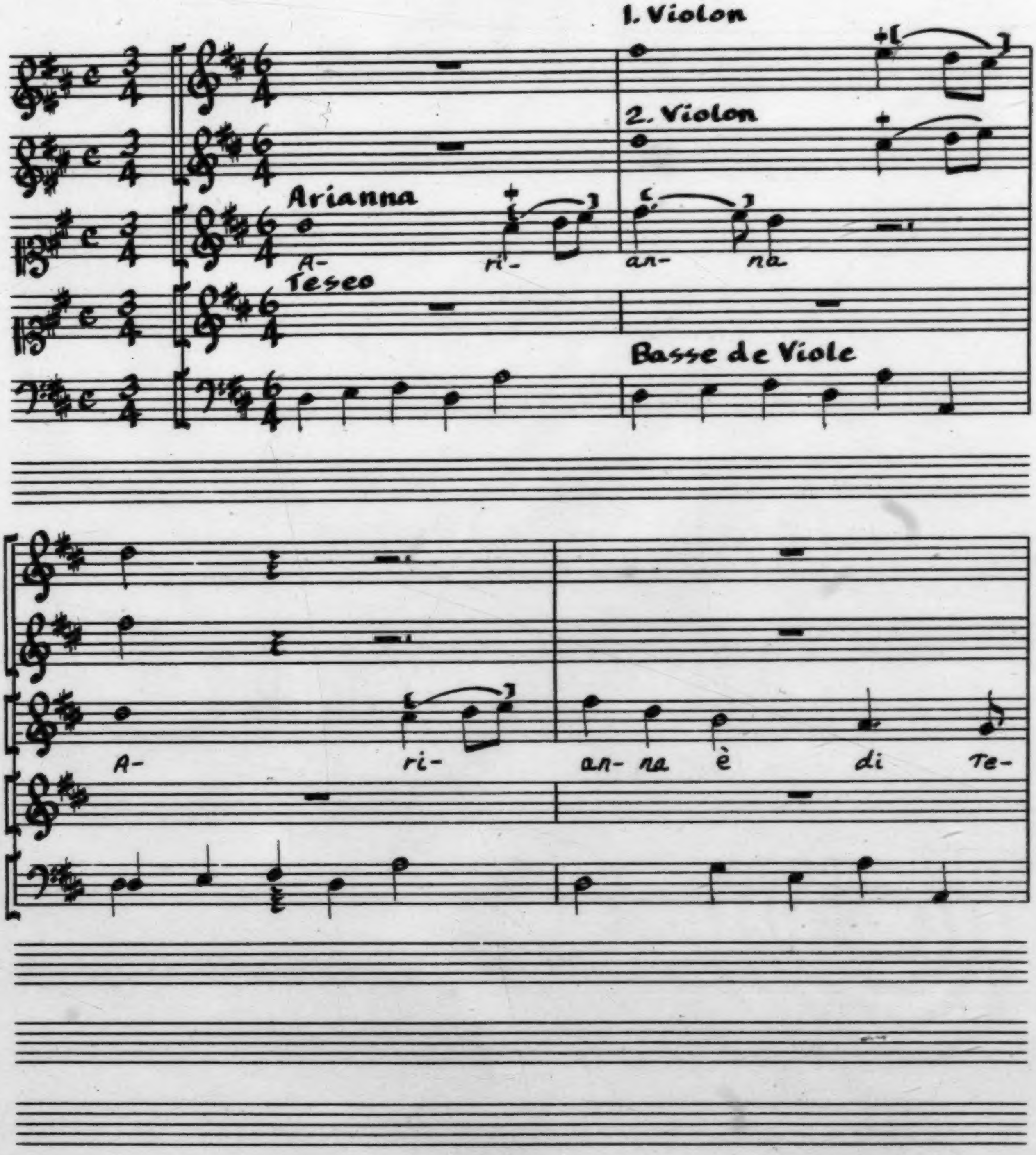

30
tous
doux
tous
[doux]
[doux]
Teseo
bril- la nel cor. Pu- gna-te at-te-ra- te pu-
Pu- gna- te at- te- ra- te pu- gna- te
[doux]
fleus.
fleus.
tous
doux
tous
[doux]
[doux]
Meleagro
gna- te un lam- po di spe- me
Teseo
Pu-
Pu- gna-te at- te-
[doux]

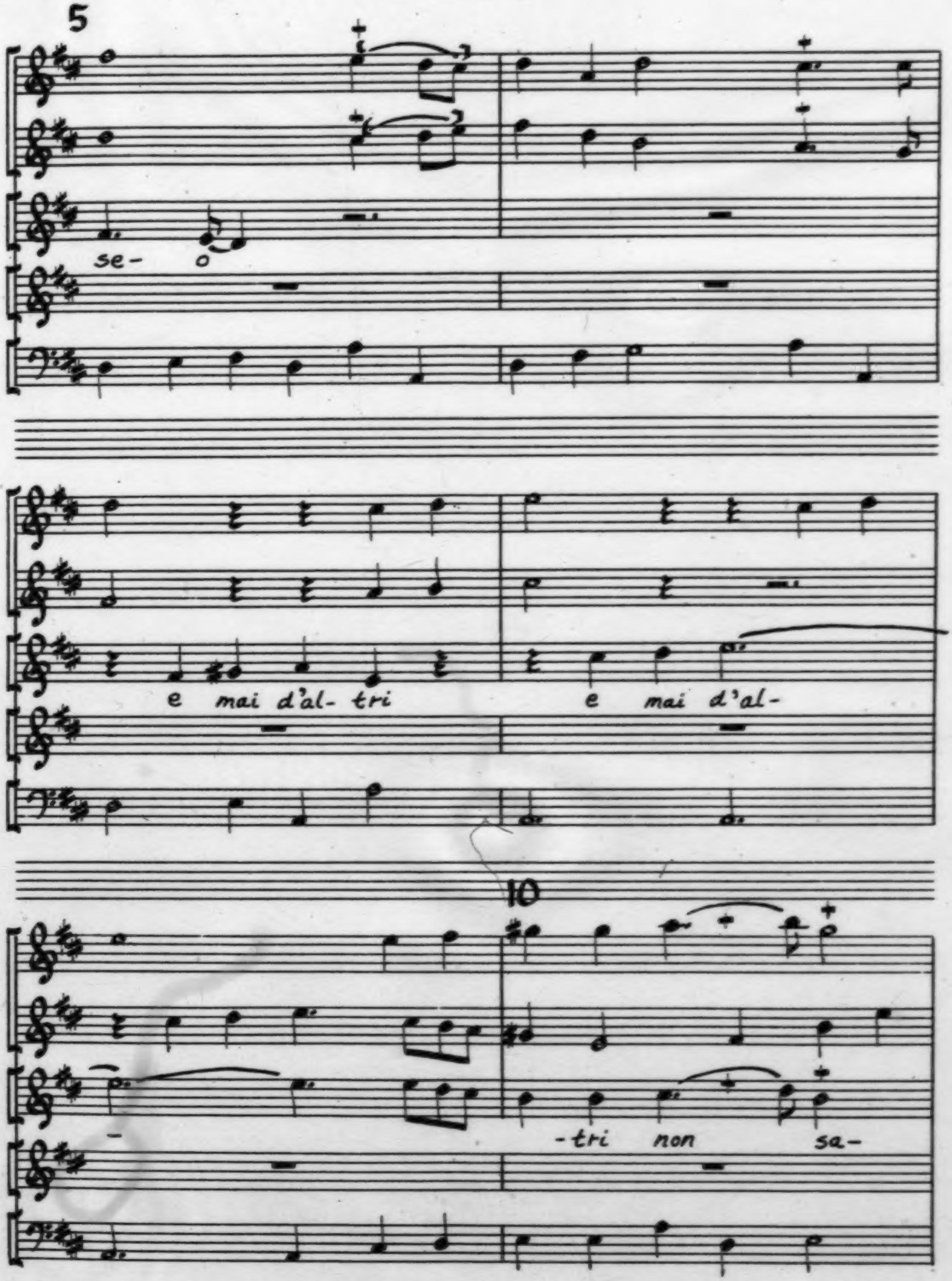

fleus.
fleus.
Meleagro
gna- te at- te- ra- te mi bril-
ra- te pu- gna- te
35
- la nel cor un lam- po di

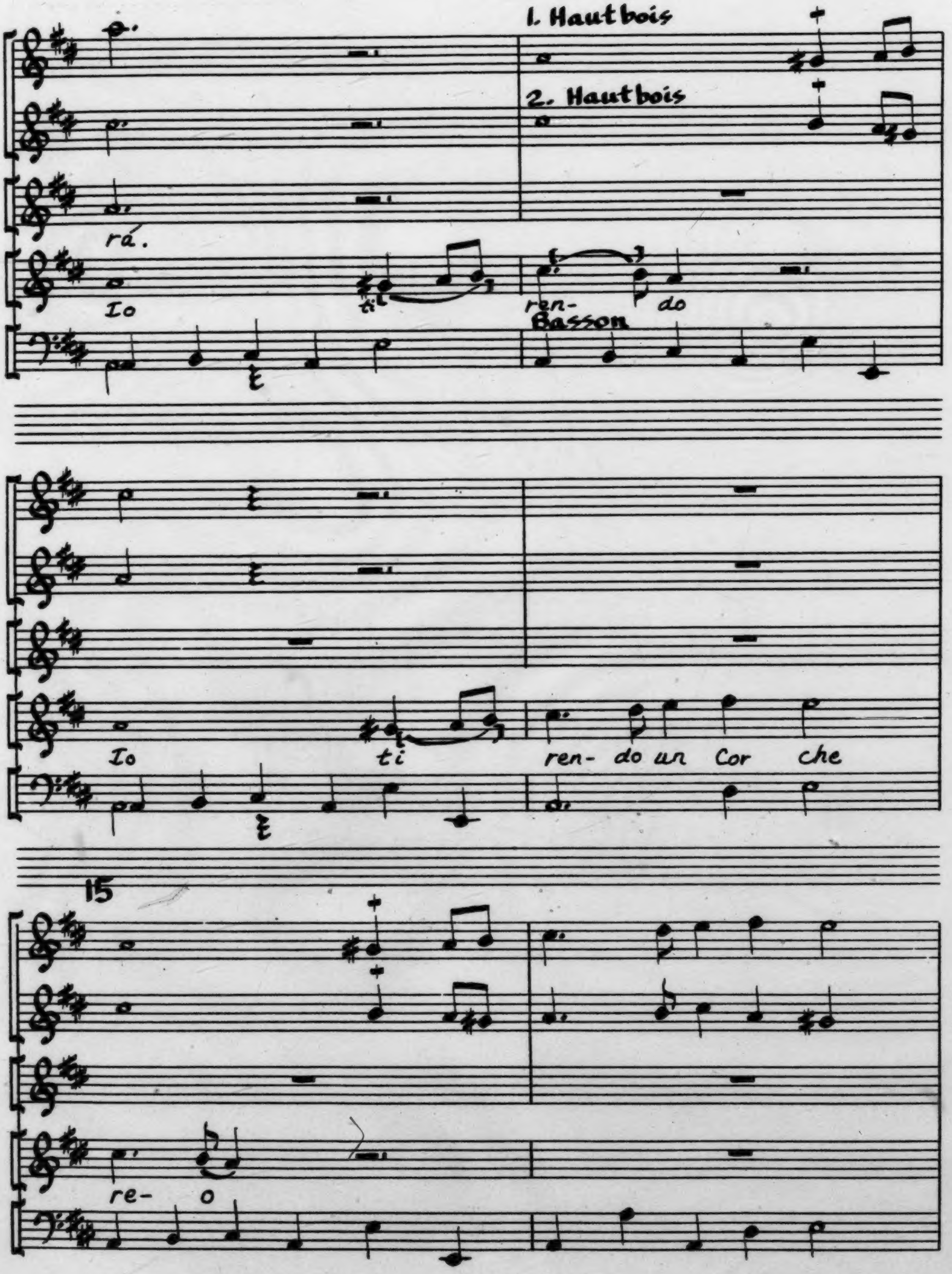

tous
doux
tous
[doux]
[doux]
Teseo
spe- me mi bril- la nel cor. Ri-
Ri- val os- ti- na- to d'A-
[doux]
40
val os- ti- na- to d'A- mor ir- ri- ta- to ri-
mor ir- ri- ta- to d'A- mor ir- ri- ta- to ri-

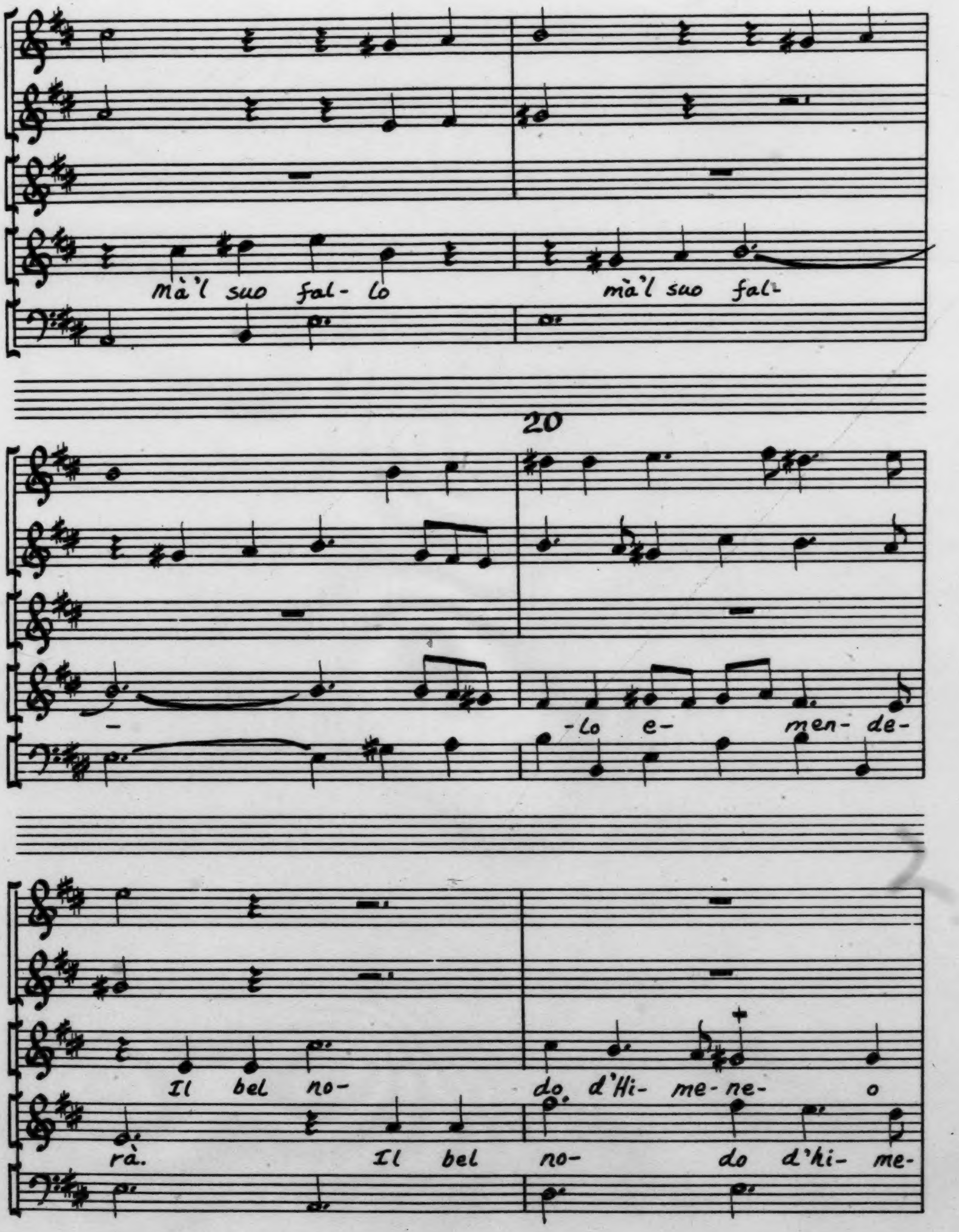

f.
f.
f.
sen- tail fu- ror.
sen- tail fu- ror.

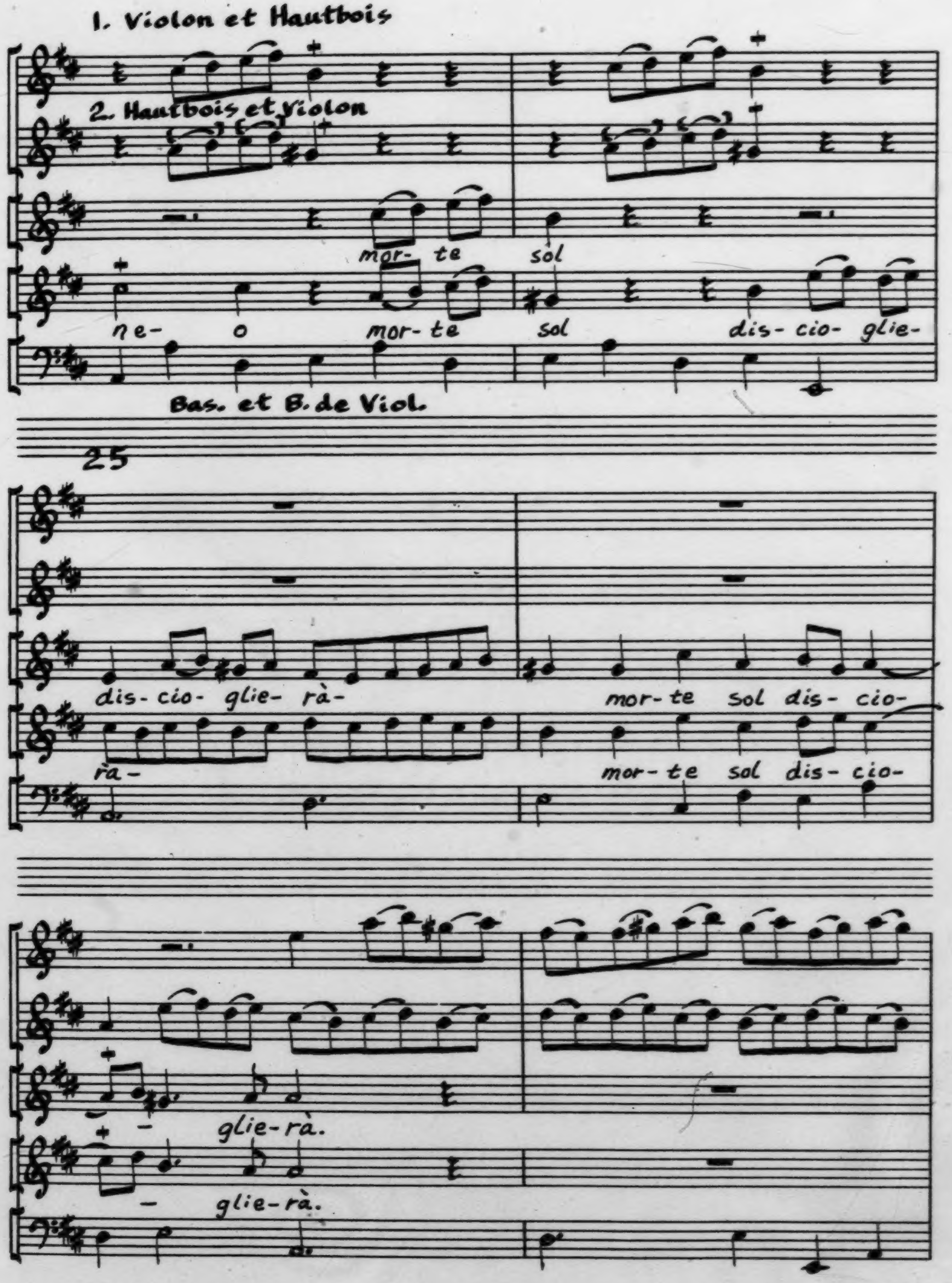
118. Duetto

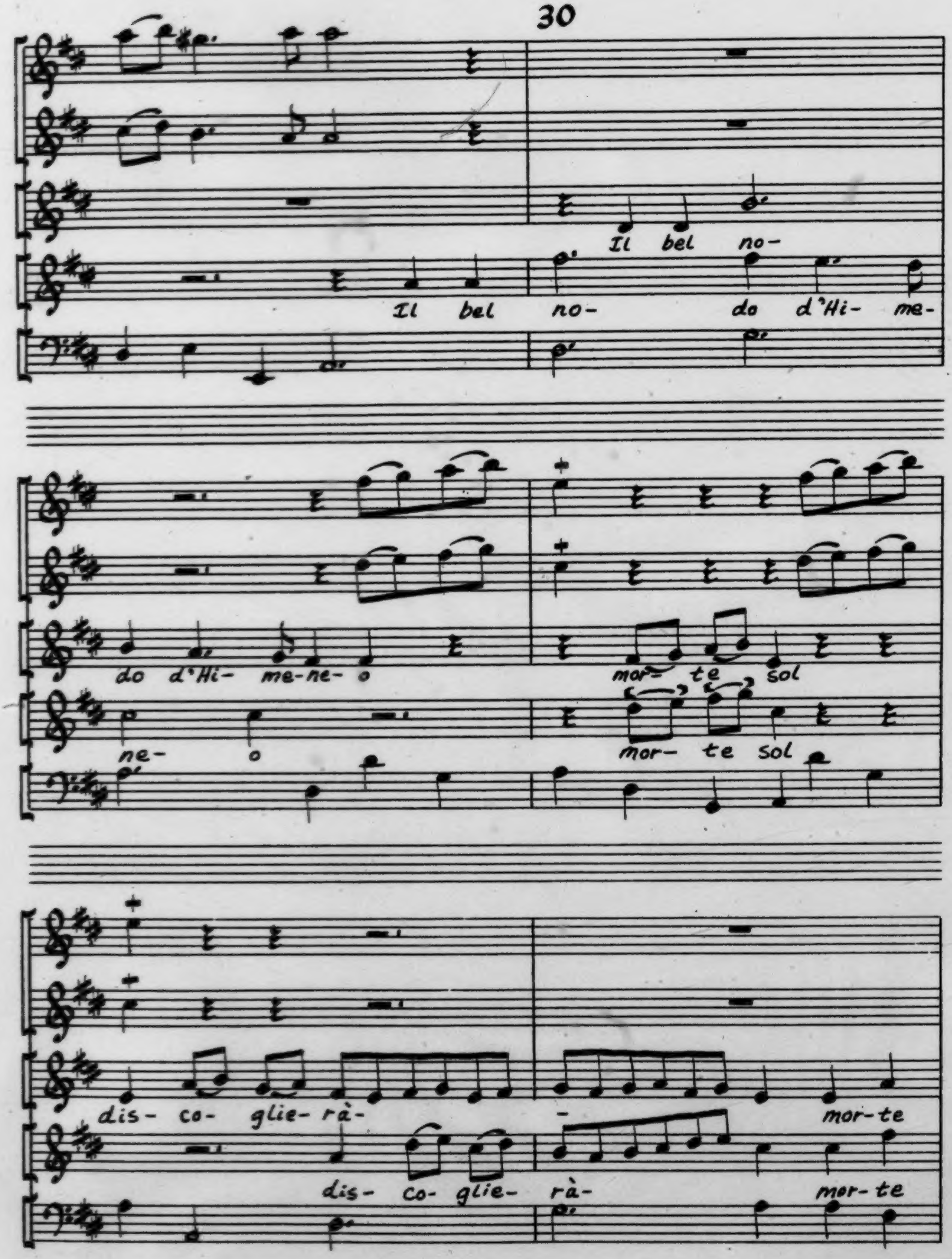

1. Violon
2. Violon
Arianna
A- ri- an- na
Teseo
Basse de Viole
A- ri- an- na è di Te-

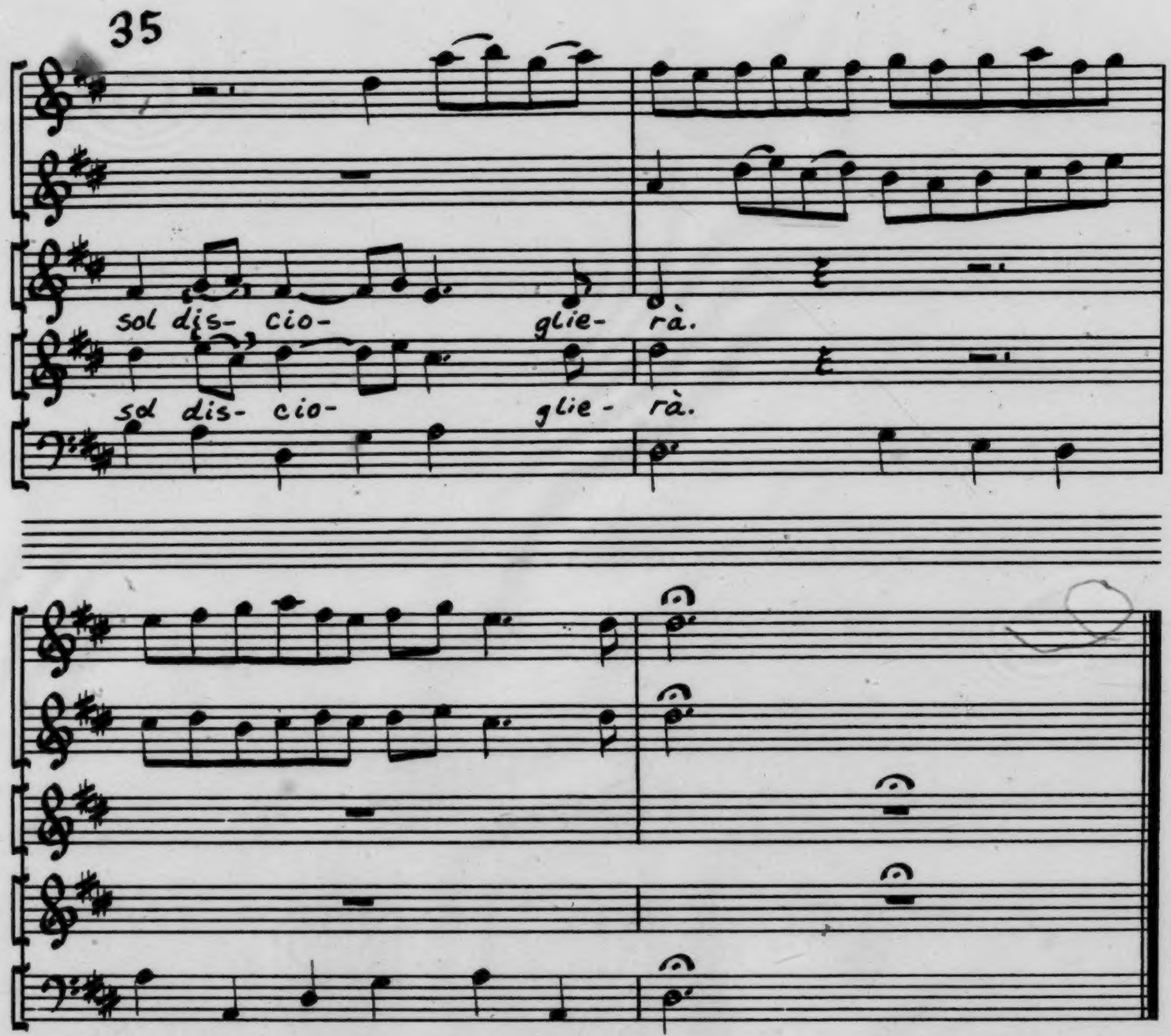

5
se- o
e mai d'al- tri
e mai d'al-
10
-tri non sa-


1. Hautbois
2. Hautbois
rá.
Io
ti
ren-
do
Basson
Io
ti
ren- do un Cor che
15
re-
o

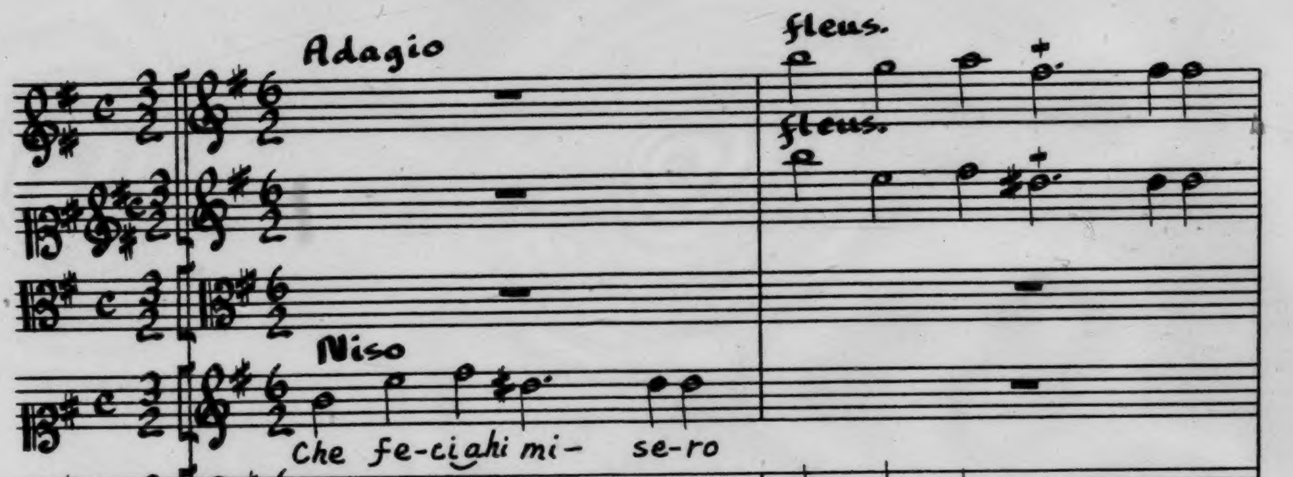

Mà'l suo fal- lo
mà'l suo fal-
20
- -lo e- men- de-
Il bel no- do d'Hi- me-ne- o
rà. Il bel no- do d'hi- me-

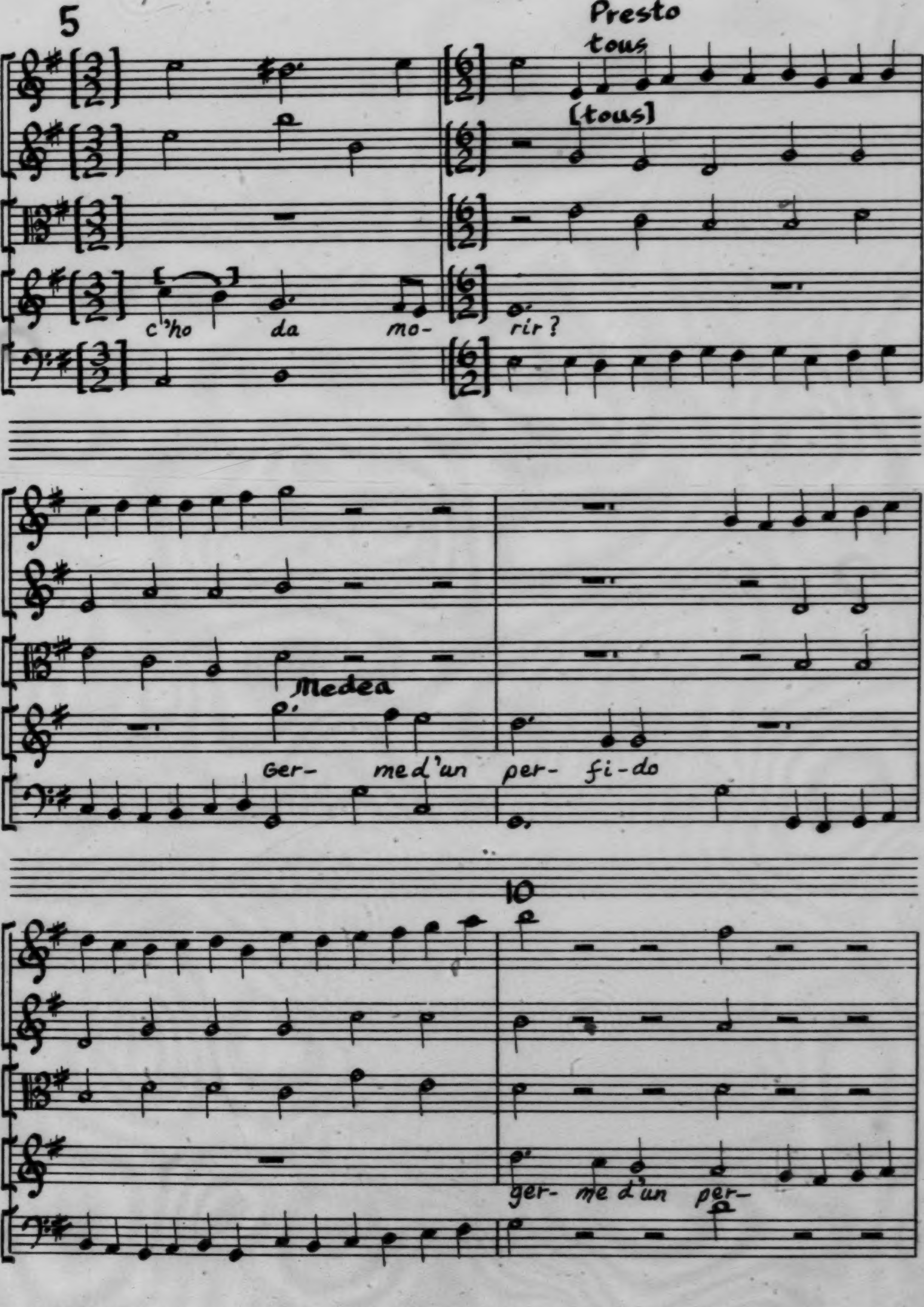

1. Violon et Hautbois
2. Hautbois et Violon
mor- te sol
ne- o mor- te sol dis- cio- glie-
Bas. et B. de Viol.
25
dis- cio- glie- rà-
mor- te sol dis- cio-
ra-
mor- te sol dis- cio-
glie- rà.
- glie- rà.

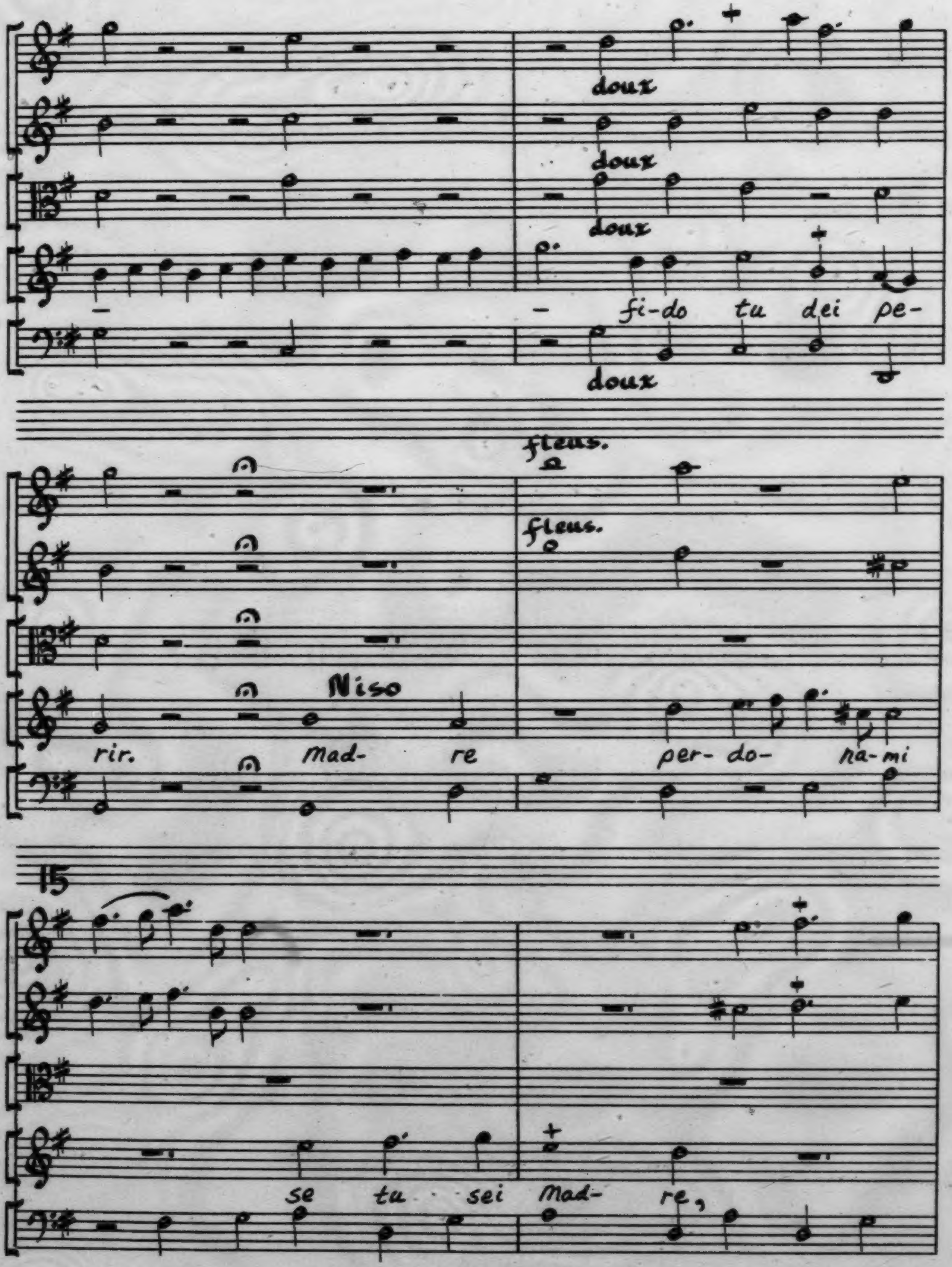

30
Il bel no-
Il bel no- do d'Hi- me-
do d'Hi- me-ne- o mor- te sol
ne- o mor- te sol
dis- co- glie- rà- - mor-te
dis- co- glie- rà- mor- te

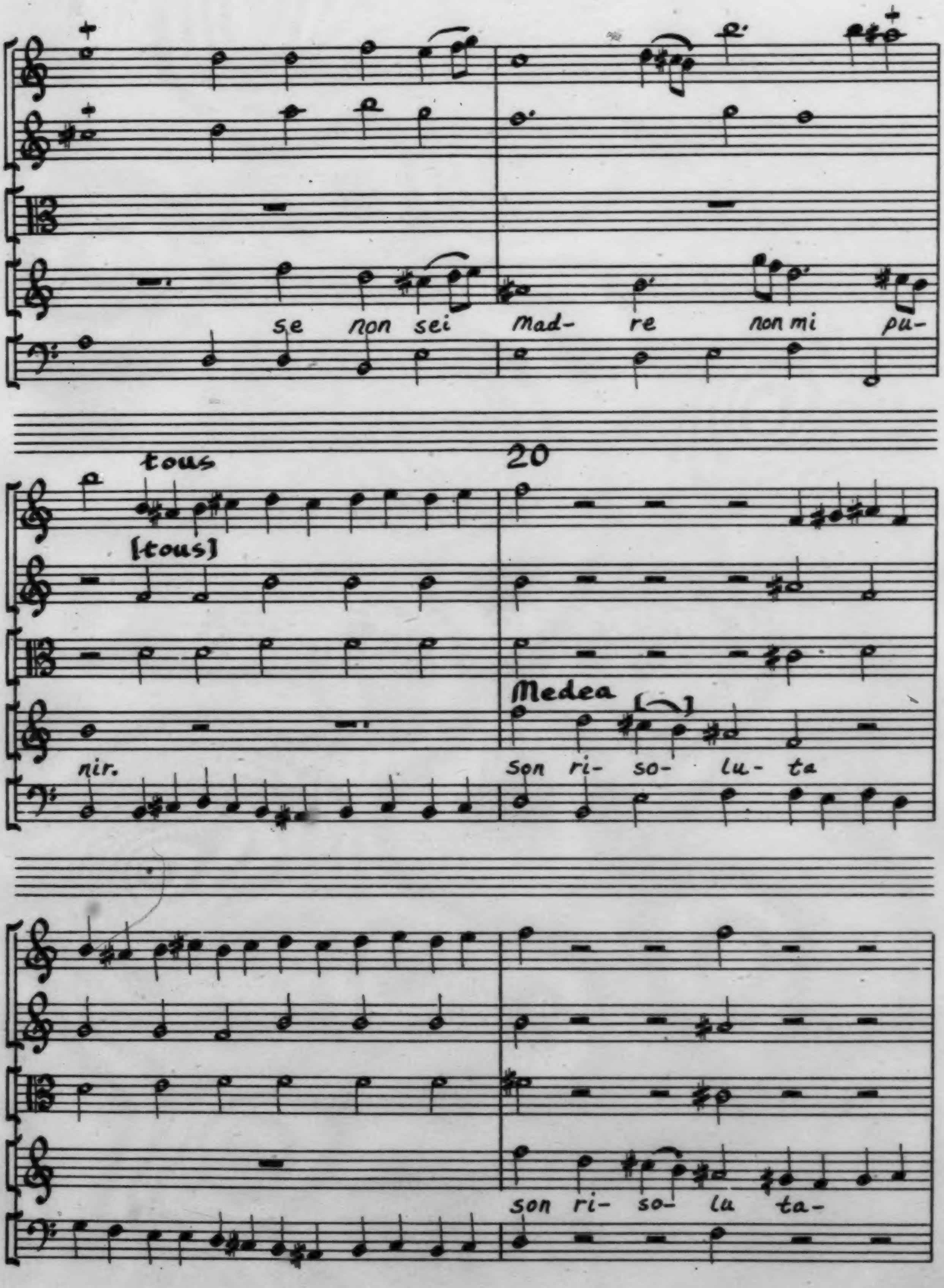

35
sol dis- cio- glie- rà.
sol dis- cio- glie- rà.

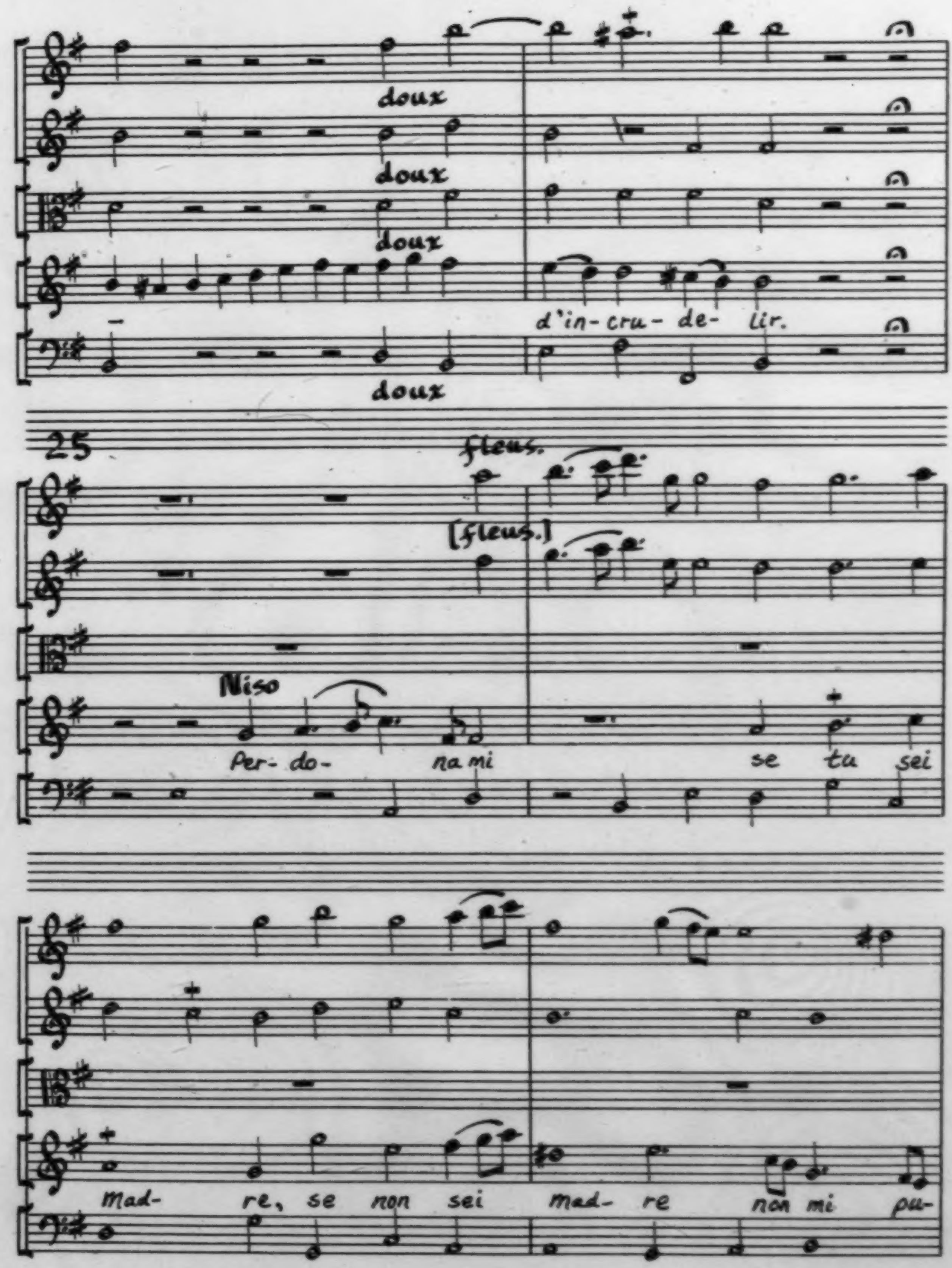
120. Aria à 2 voci

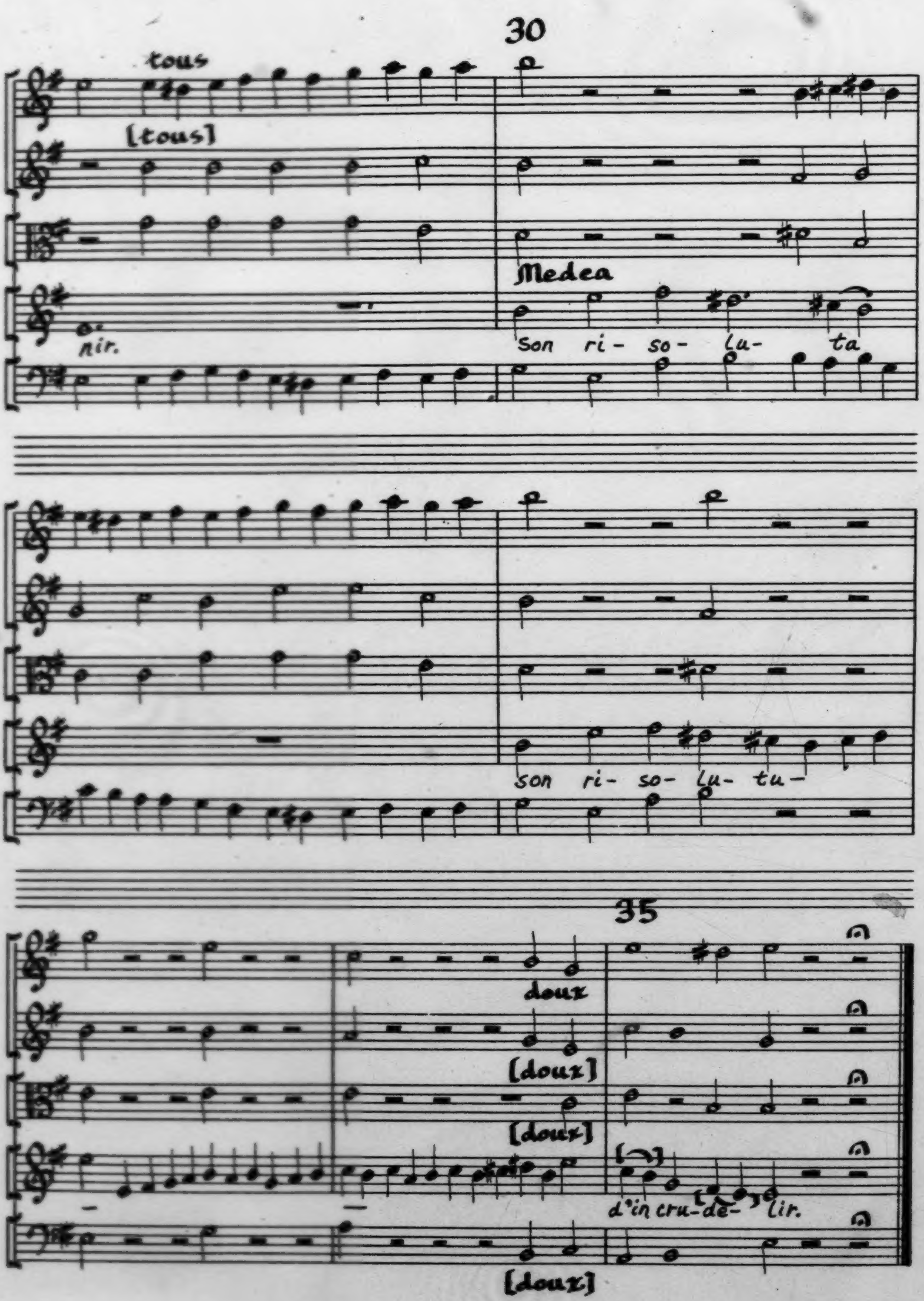

Adagio
fleus.
fleus.
Niso
Che fe-ci ahi mi- se-ro
che fe- ci ahi mi- se-ro c'ho da mo-rir


5
Presto
tous
[tous]
c'ho da mo- rir?
Medea
Ger- med'un per- fi-do
10
ger- me d'un per-

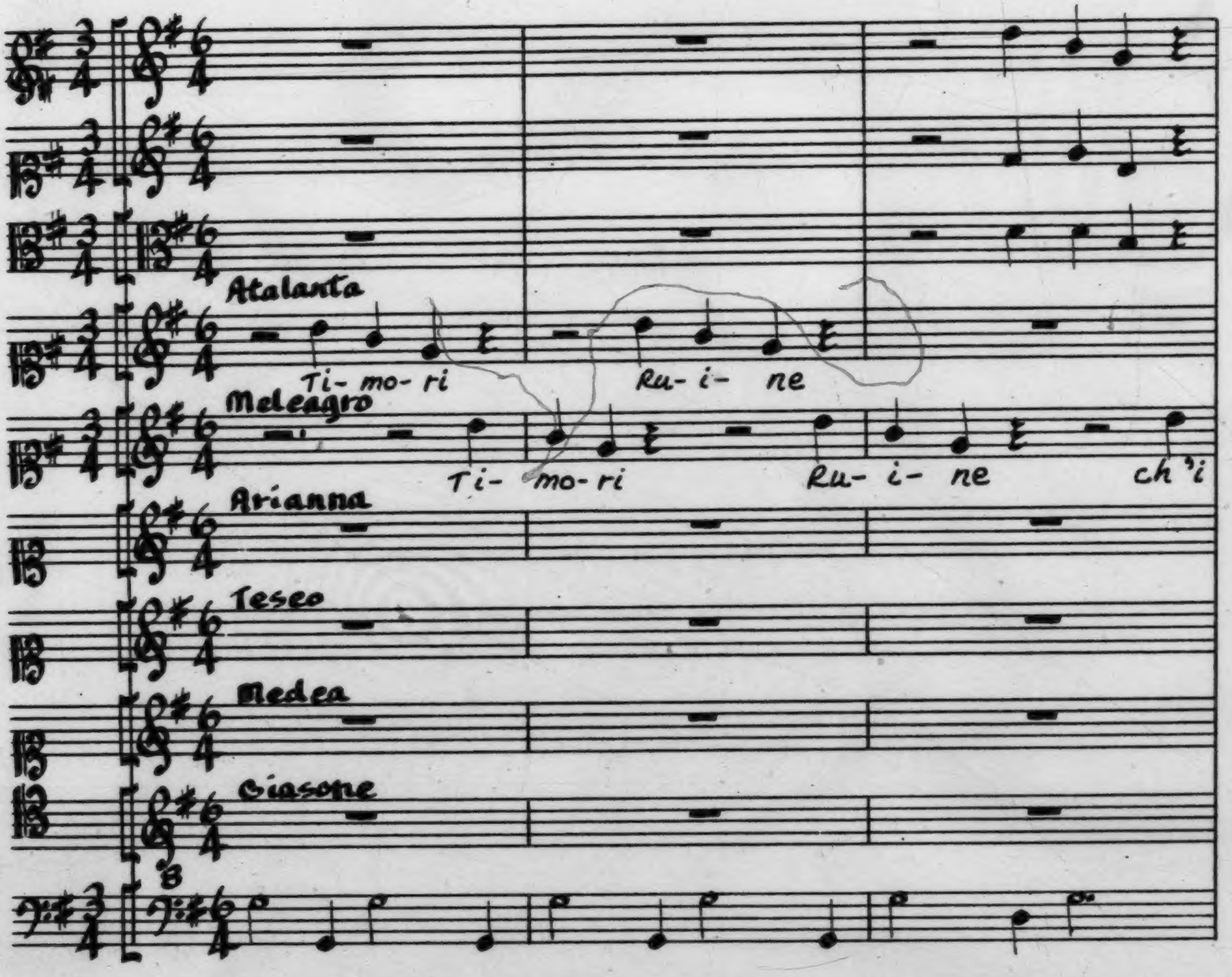

doux
doux
doux
fi-do tu dei pe-
doux
fleus.
fleus.
Niso
rir. Mad- re per- do- na-mi
15
se tu sei Mad- re,

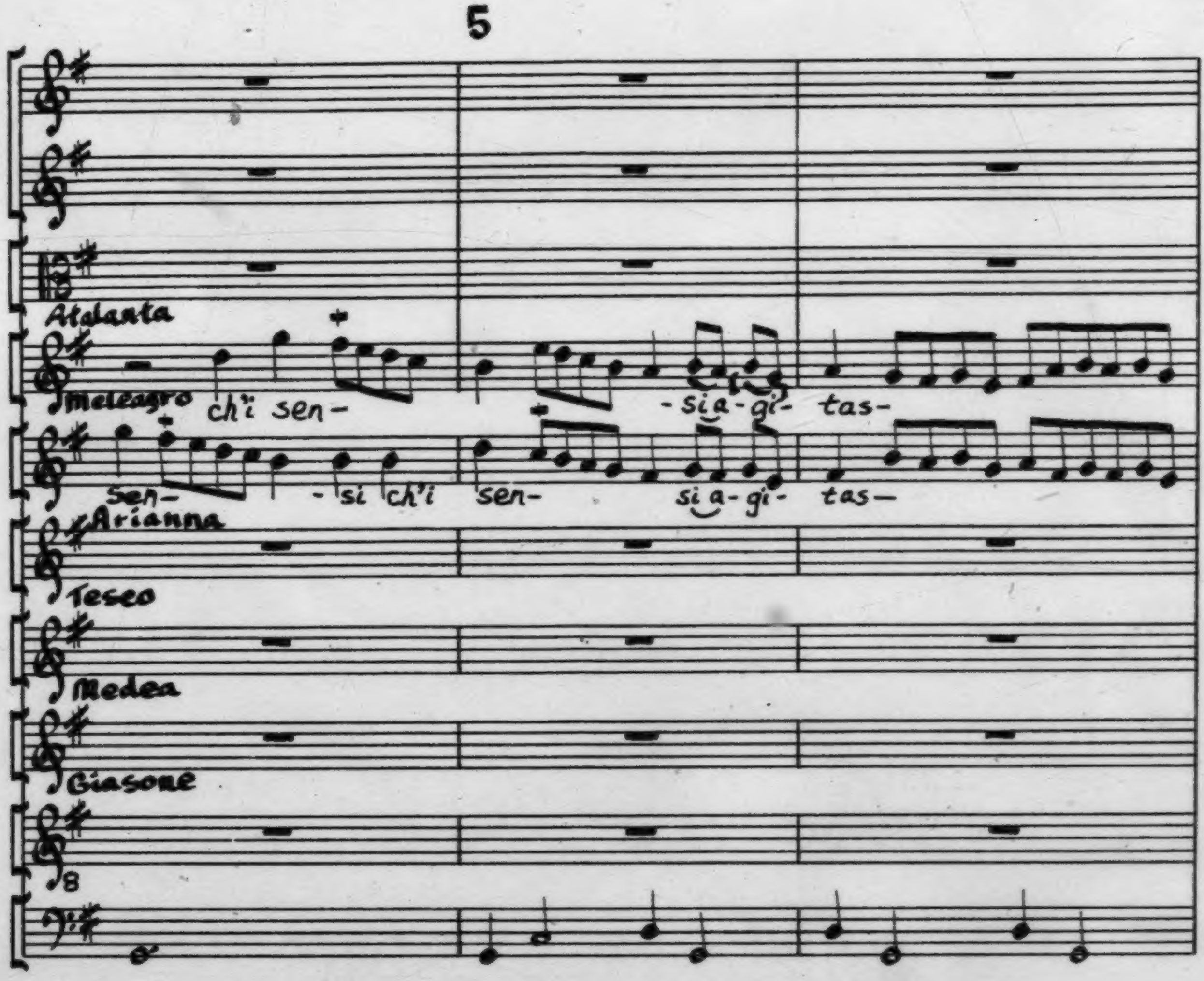

se non sei Mad- re non mi pu-
tous
[tous]
20
nir.
Medea
son ri- so- lu- ta
son ri- so- lu ta-

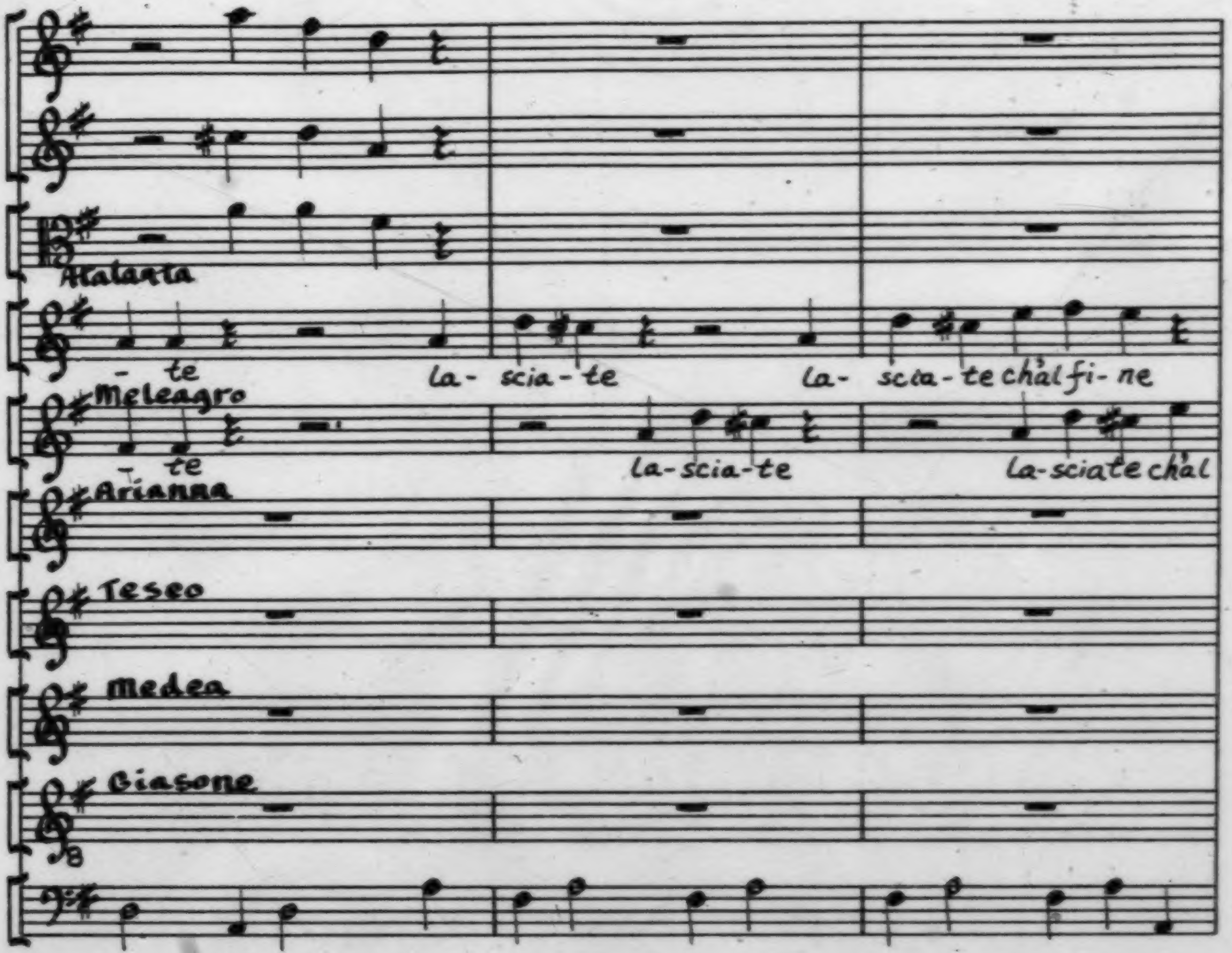

doux
doux
doux
doux
d'in-cru-de-lir.
25
fleus.
[fleus.]
Niso
Per-do-na mi
se tu sei
Mad-re, se non sei
mad-re non mi pu-

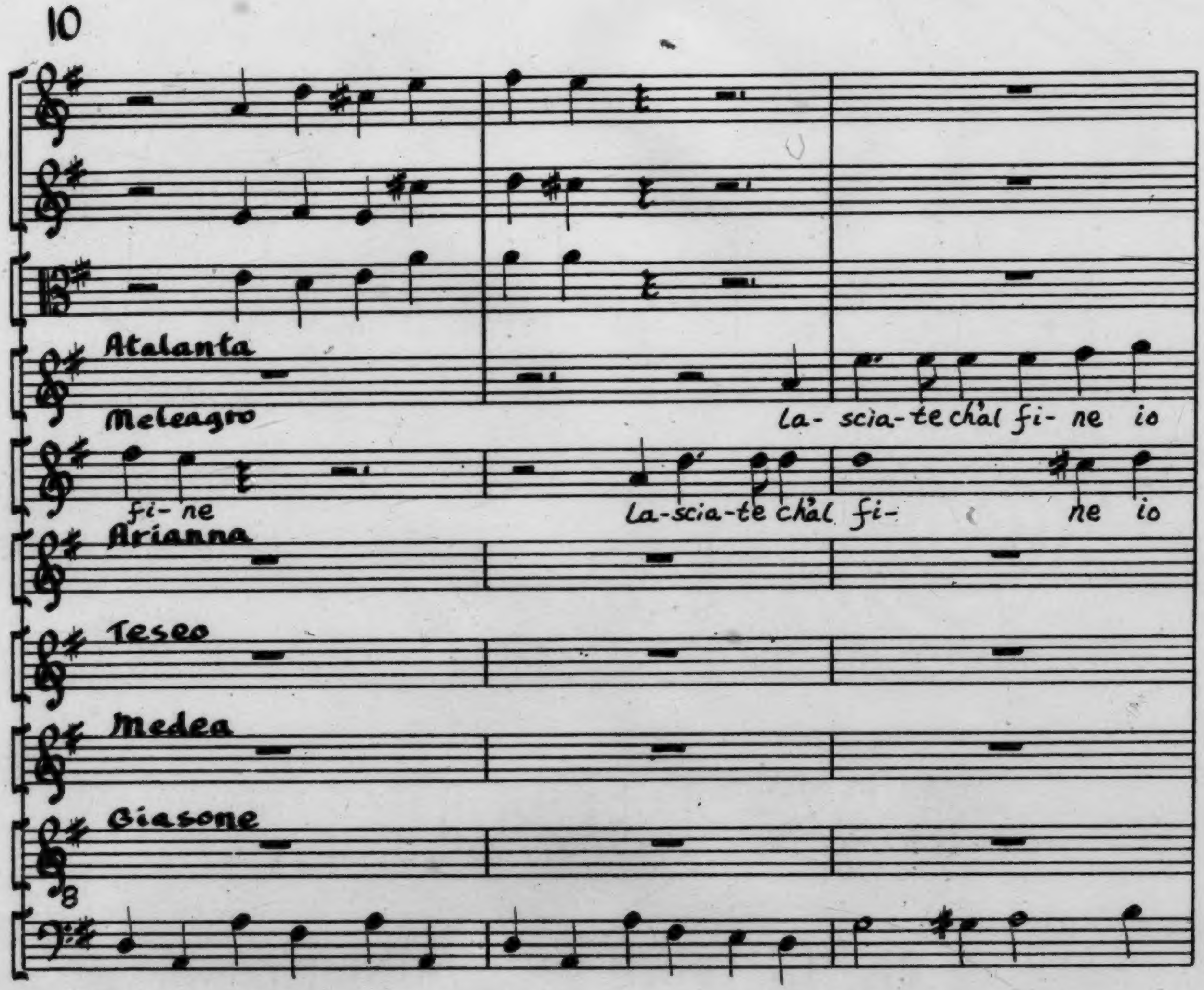

30
tous
[tous]
Medea
nir.
son ri- so- lu- ta
son ri- so- lu- tu-
35
doux
[doux]
[doux]
d'in cru-de- lir.
[doux]

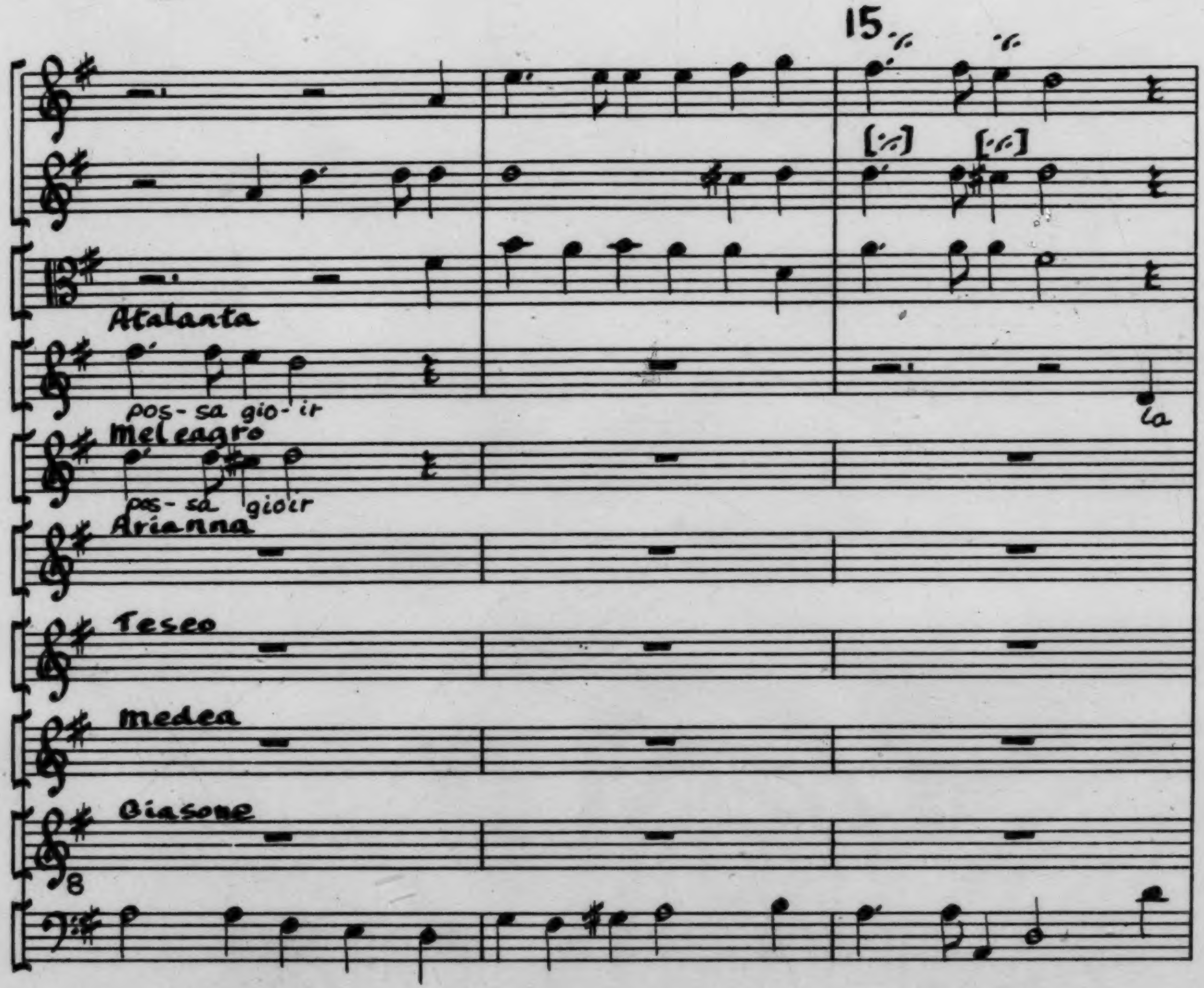
124. Coro: Sestetto

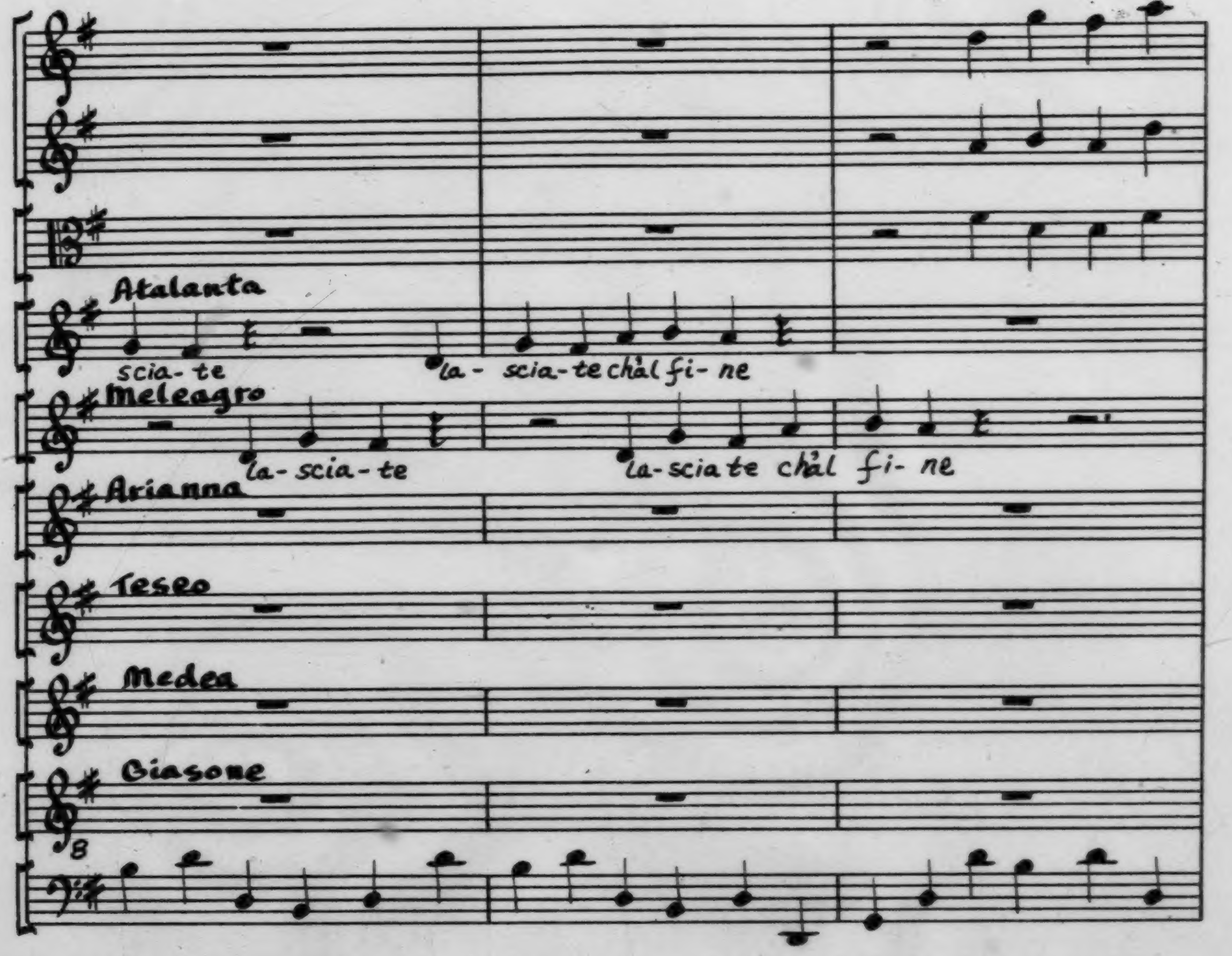

Atalanta
Ti- mo- ri
Ru- i- ne
Meleagro
Ti- mo- ri
Ru- i- ne
ch'i
Arianna
Teseo
Medea
Giasone
8


5
Atalanta
Meleagro
ch'i sen- -si a-gi- tas-
Sen- -si ch'i sen- si a-gi- tas-
Arianna
Teseo
Medea
Giasone
8

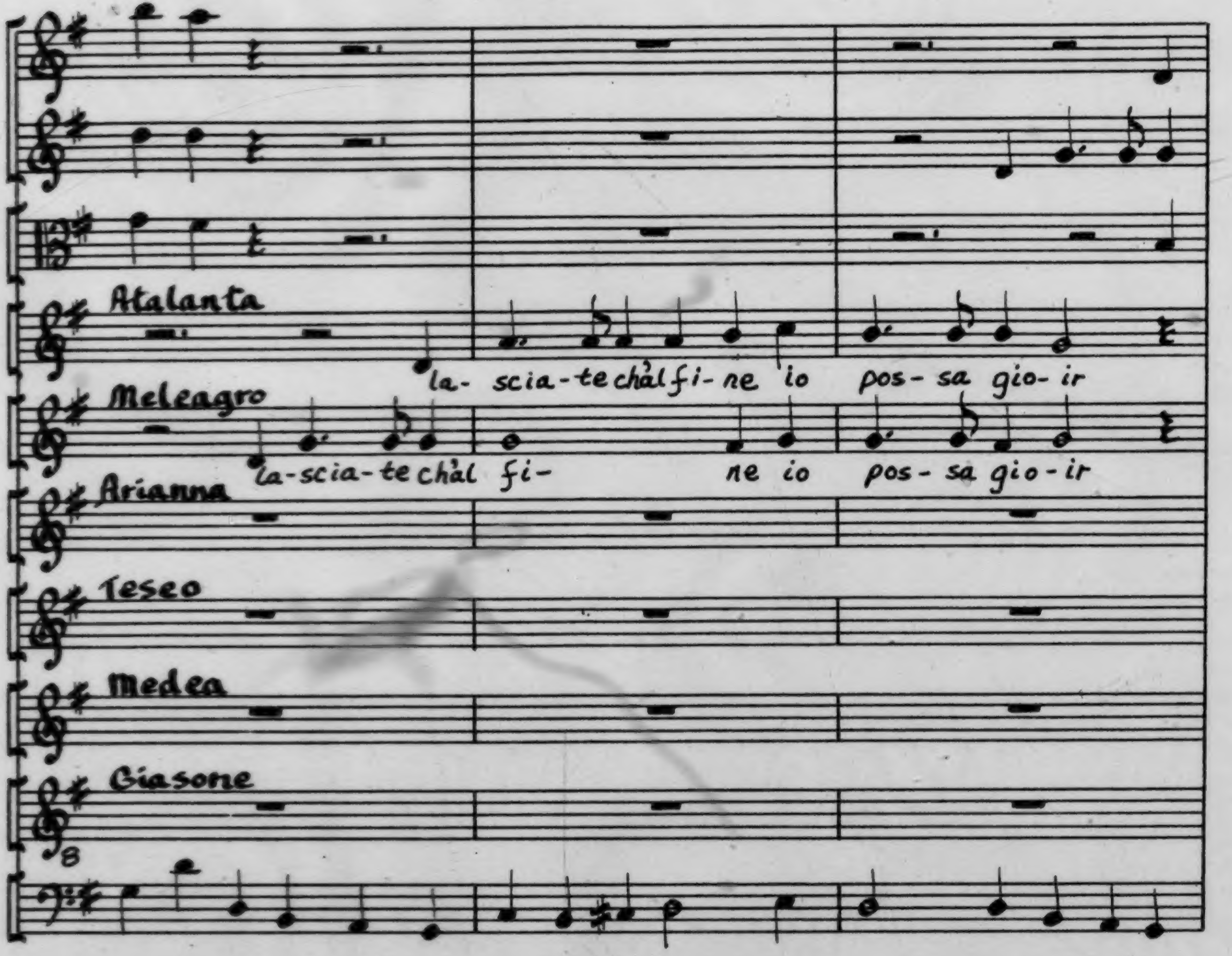

Atalanta
- te
la- scia- te
la- scia- te ch'al fi- ne
Meleagro
- te
la-scia-te
la-sciate ch'al
Arianna
Teseo
Medea
Giasone

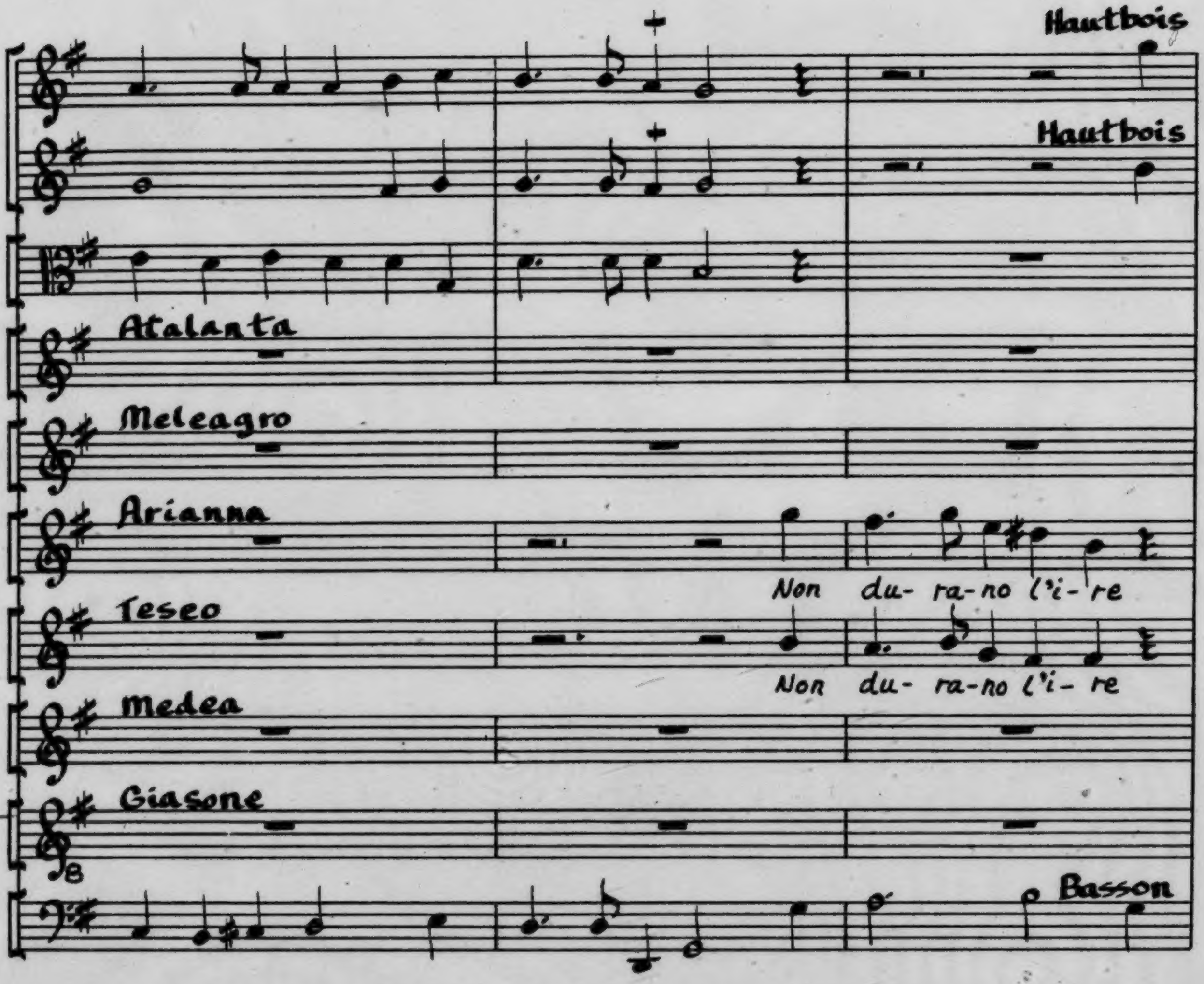

10
Atalanta
la- scia- te ch'al fi- ne io
Meleagro
fi- ne
la- scia- te ch'al fi- ne io
Arianna
Teseo
Medea
Giasone

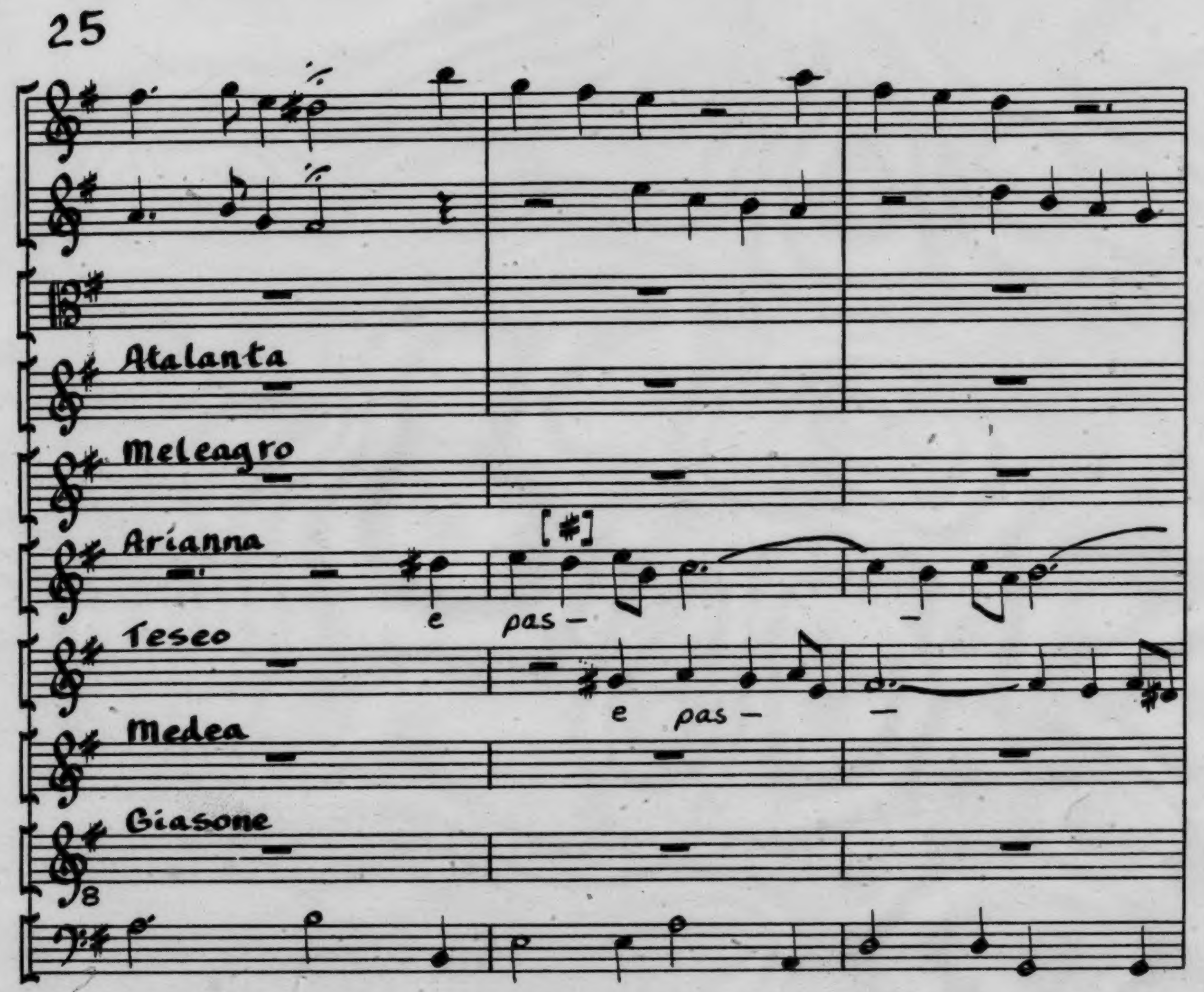

15.
Atalanta
pos- sa gio- ir
la
Meleagro
pos- sa gioir
Arianna
Teseo
Medea
Giasone
8

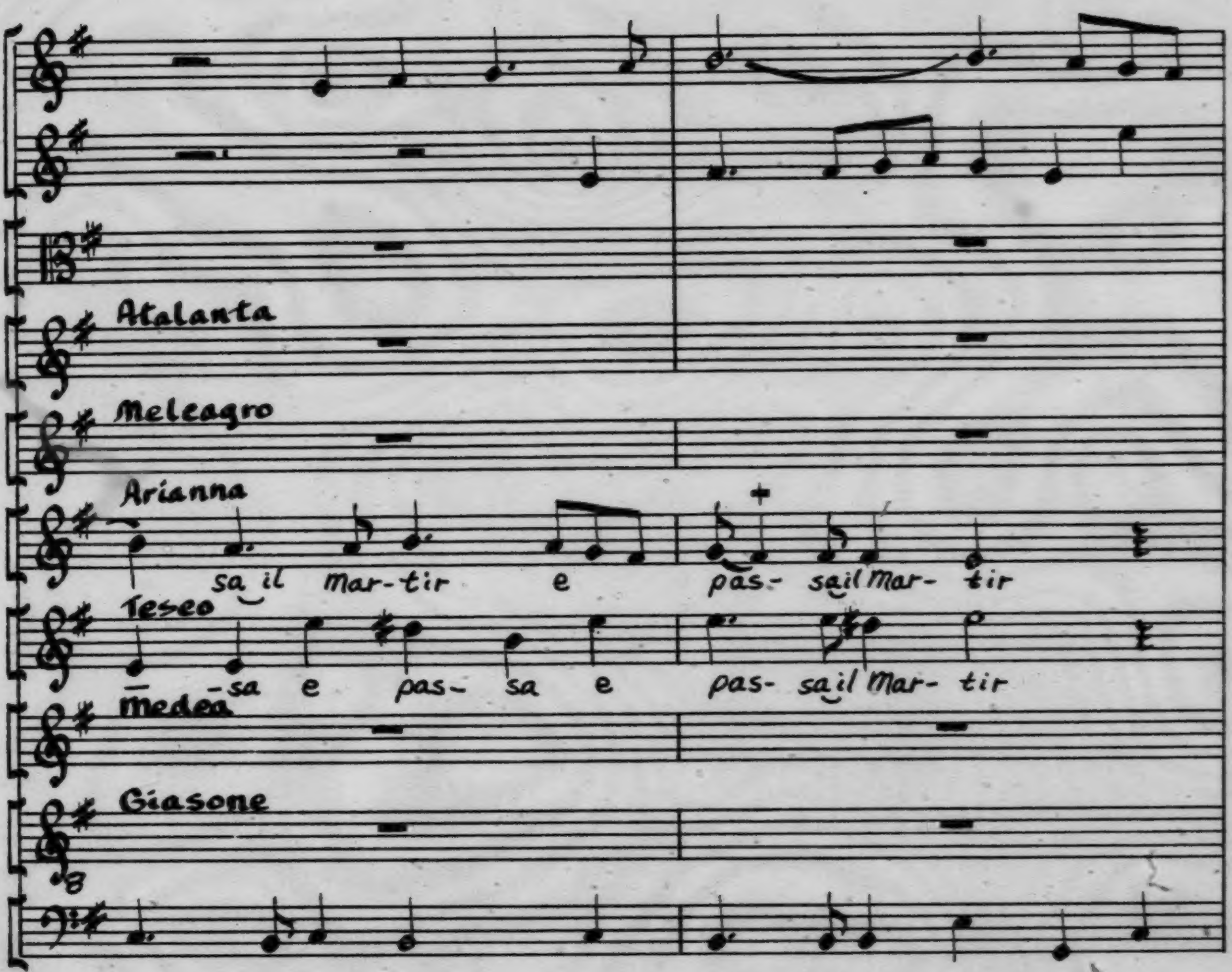

Atalanta
scia- te
la - scia- te ch'al fi- ne
Meleagro
la- scia- te
la- scia te ch'al fi- ne
Arianna
Teseo
Medea
Giasone
8

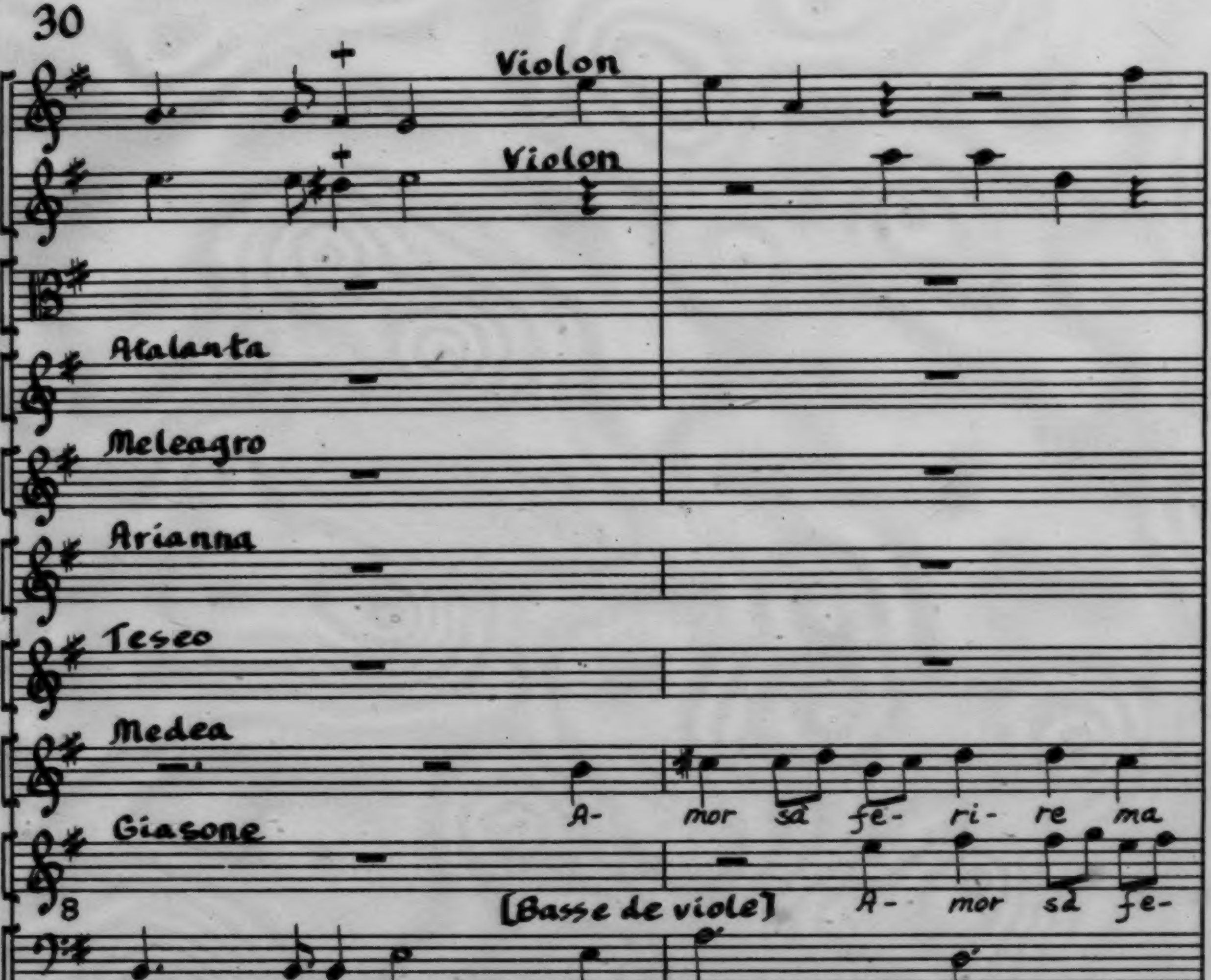
20

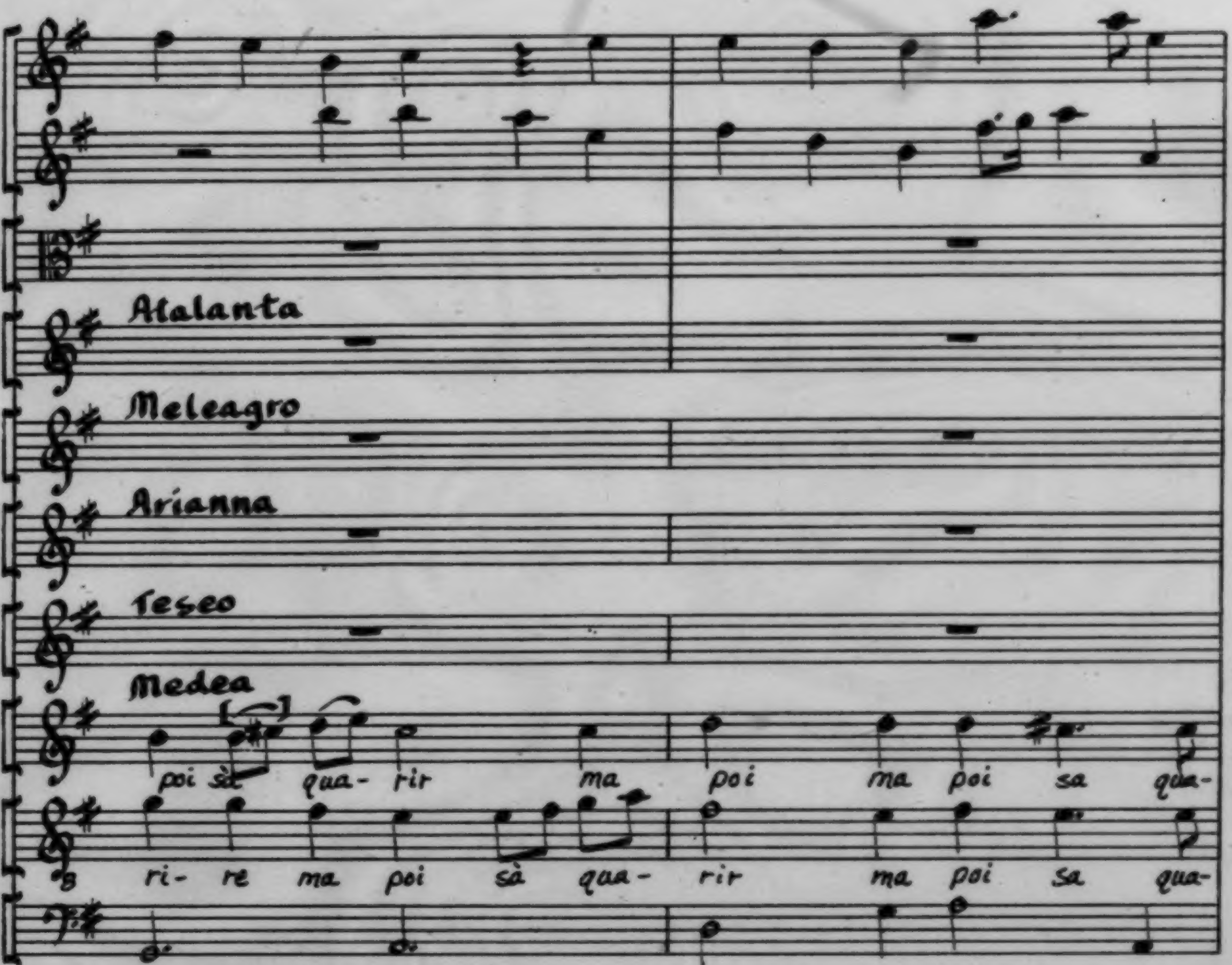

Atalanta
la- scia-te ch'àl fi- ne io pos- sa gio- ir
Meleagro
la-scia-te ch'àl fi- ne io pos- sa gio- ir
Arianna
Teseo
Medea
Giasone

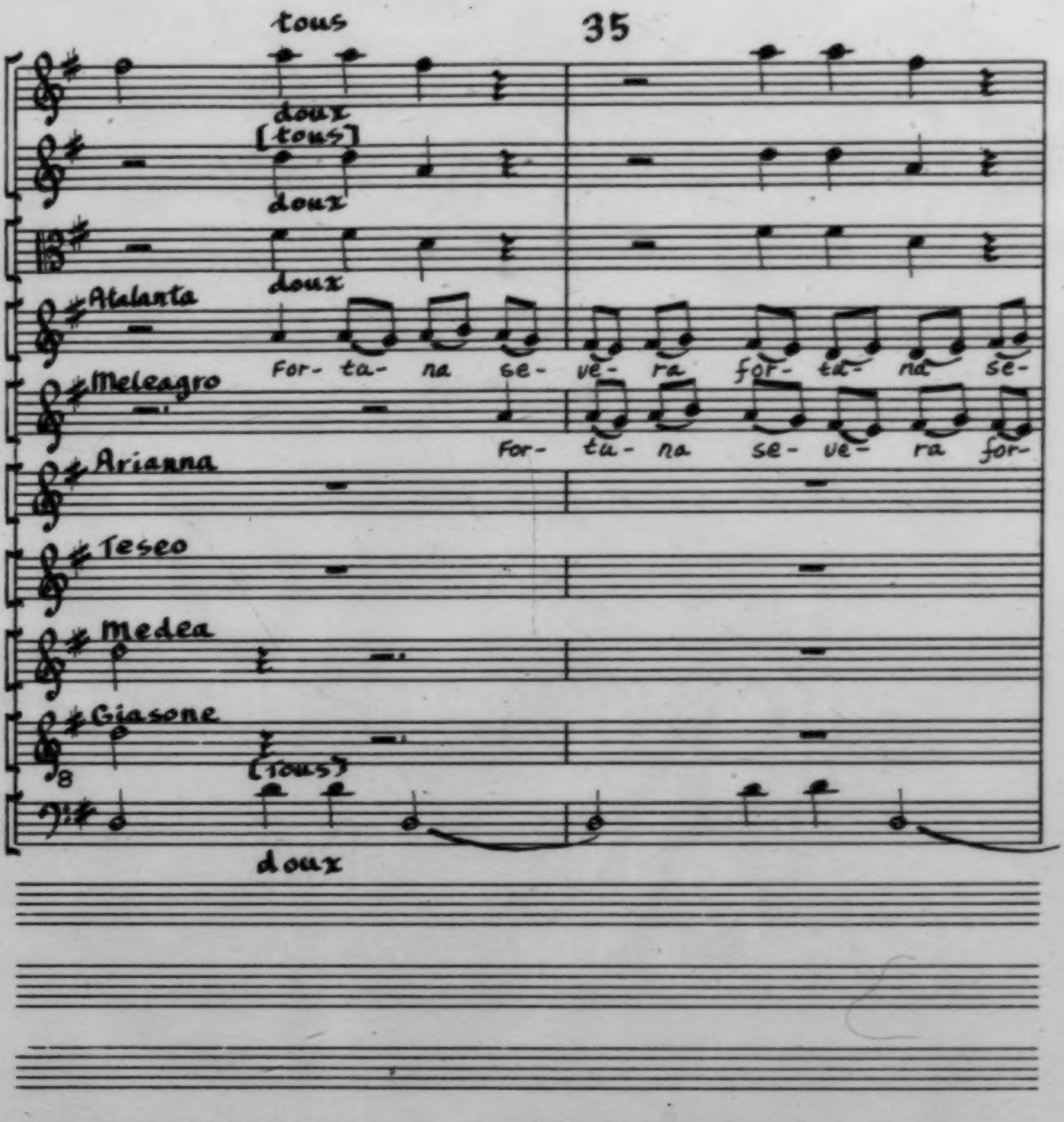

Hautbois
Hautbois
Atalanta
Meleagro
Arianna
Non du- ra-no l'i- re
Teseo
Non du- ra-no l'i- re
Medea
Giasone
Basson

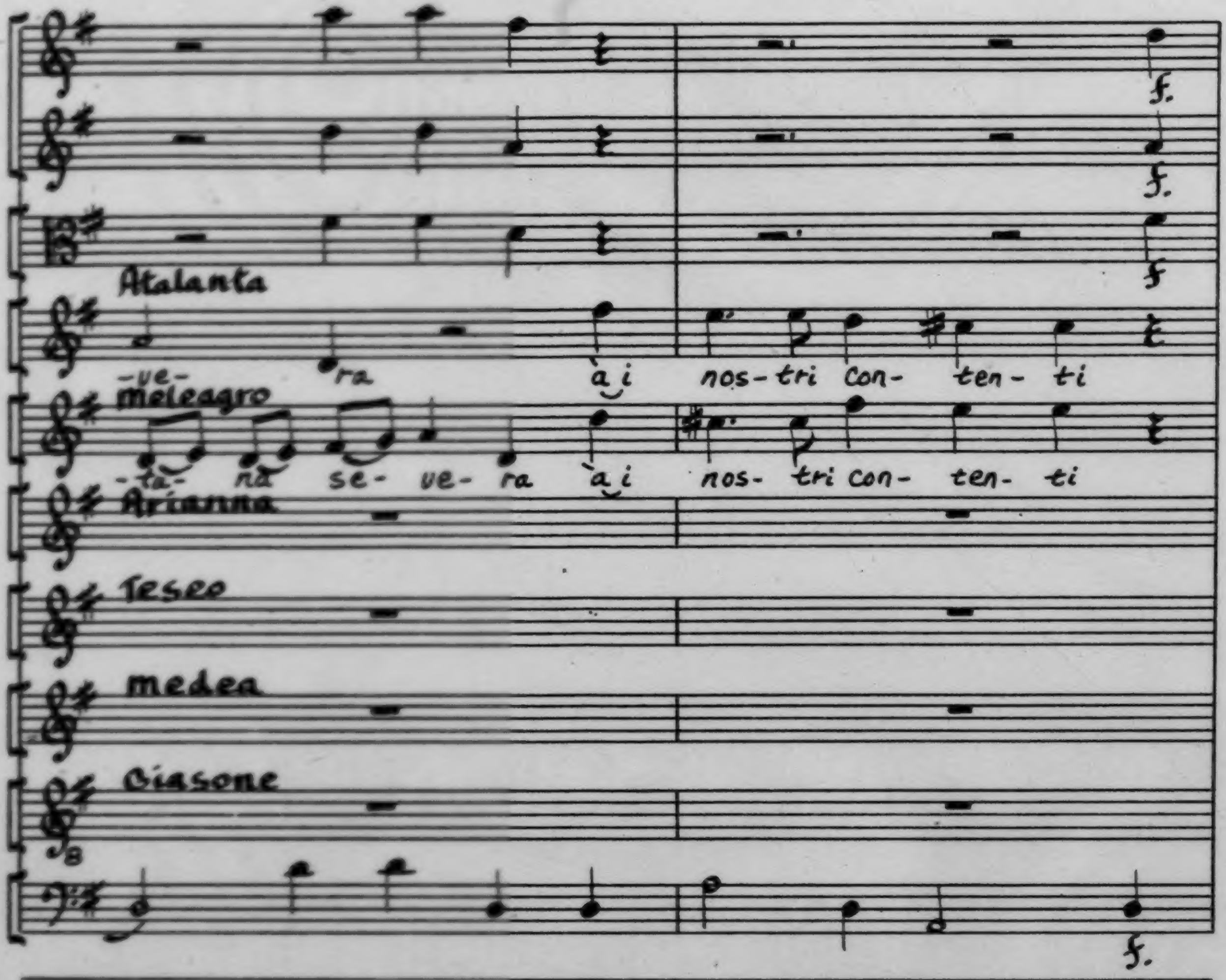

25
Atalanta
Meleagro
Arianna
[#]
e pas –
–
Teseo
e pas –
–
Medea
Giasone
8

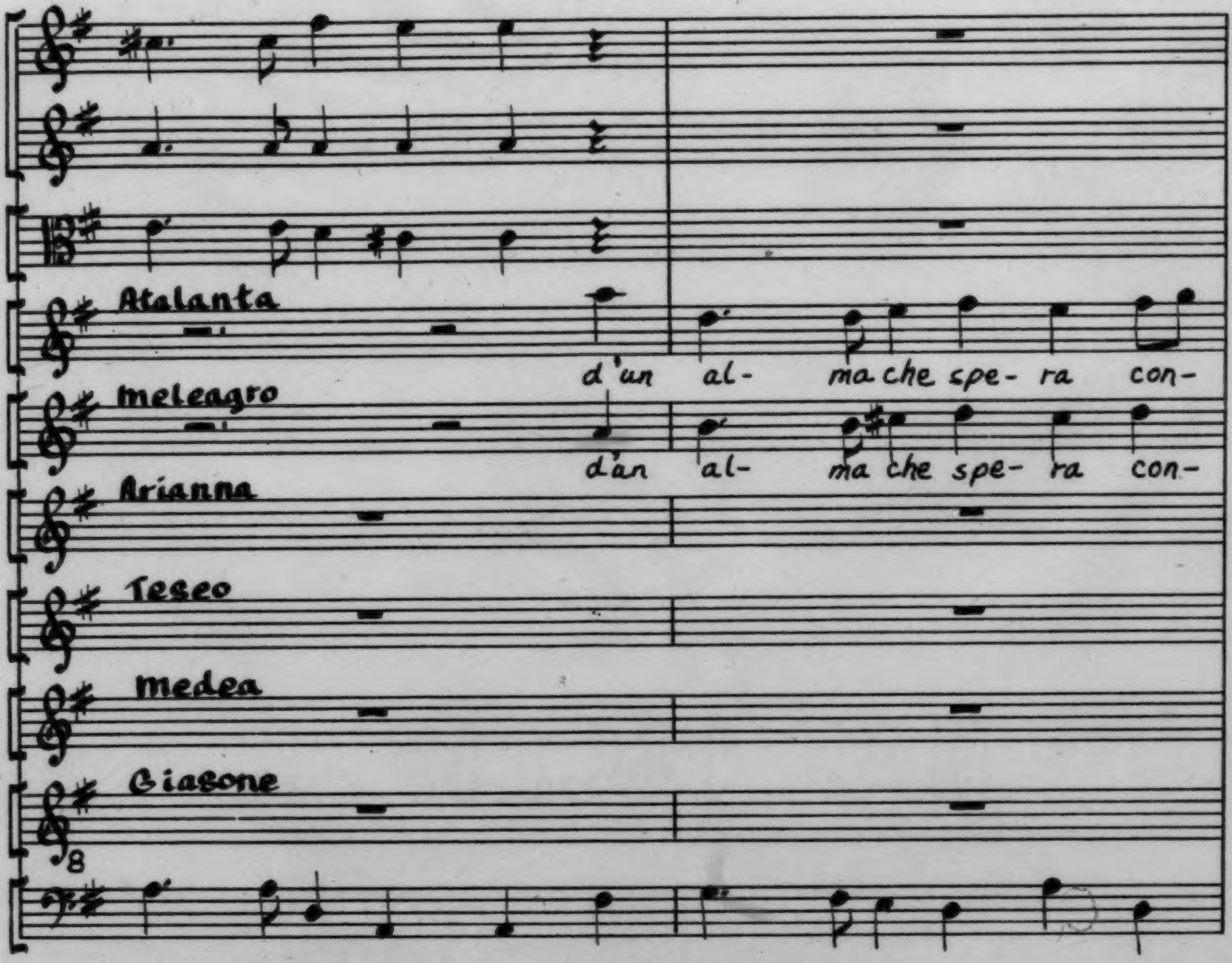

Atalanta
Meleagro
Arianna
sa il mar-tir e pas- sa il Mar- tir
Teseo
-sa e pas- sa e pas- sa il Mar- tir
Medea
Giasone

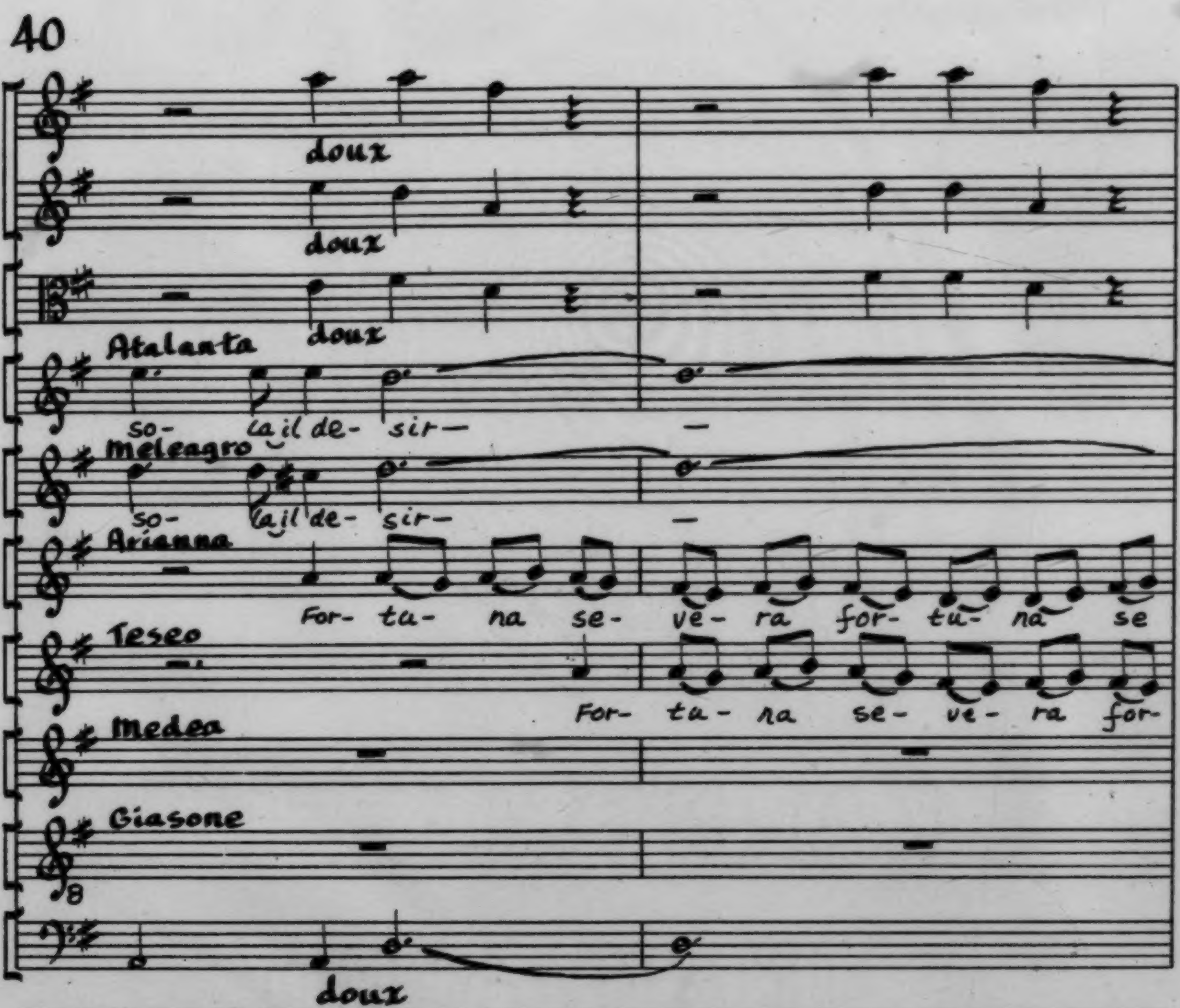

30
Violon
Violon
Atalanta
Meleagro
Arianna
Teseo
Medea
A- mor sa fe- ri- re ma
Giasone
A- mor sa fe-
[Basse de viole]

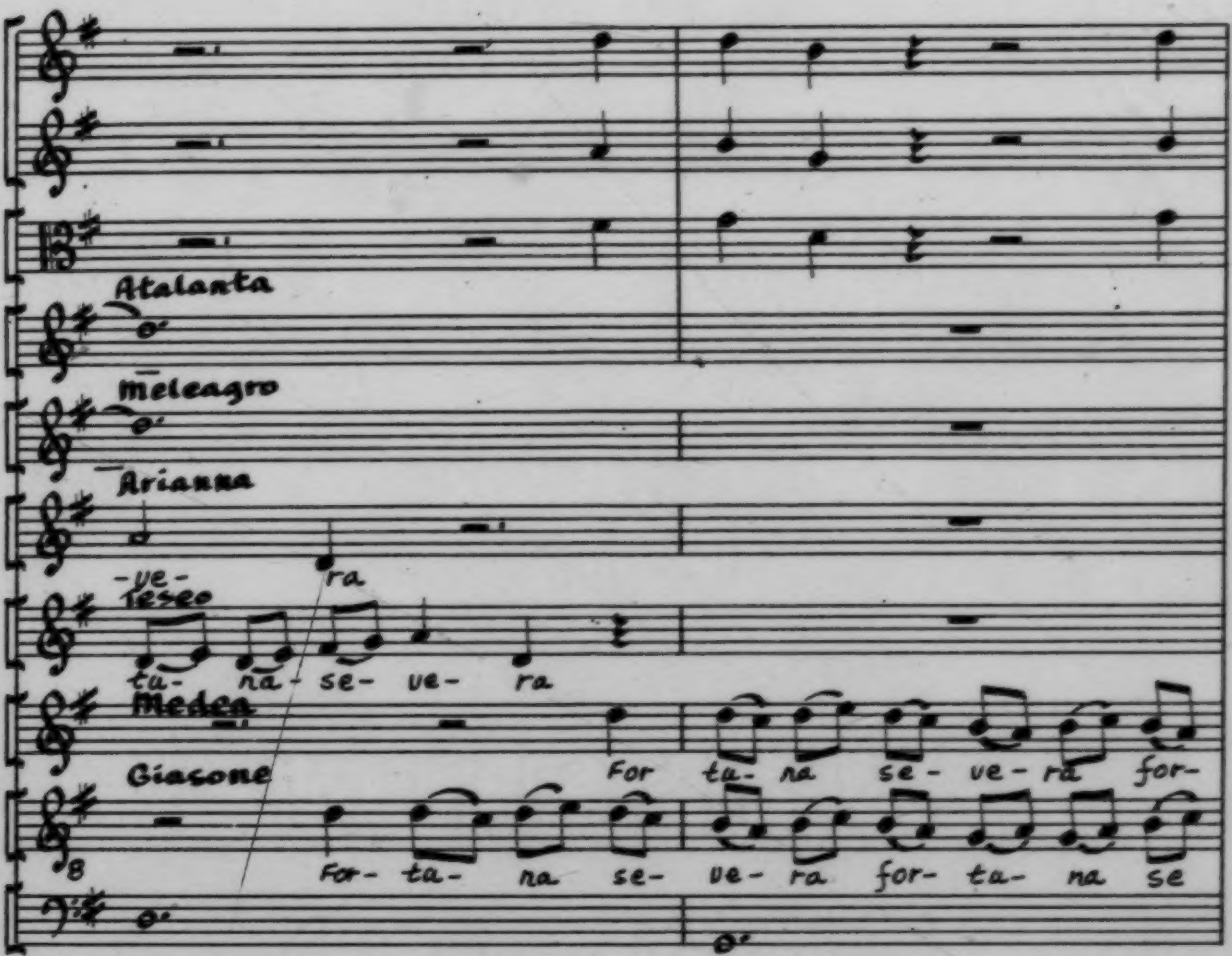

Atalanta
Meleagro
Arianna
Teseo
Medea
poi sà qua- rir ma poi ma poi sa qua-
ri- re ma poi sà qua- rir ma poi sa qua-

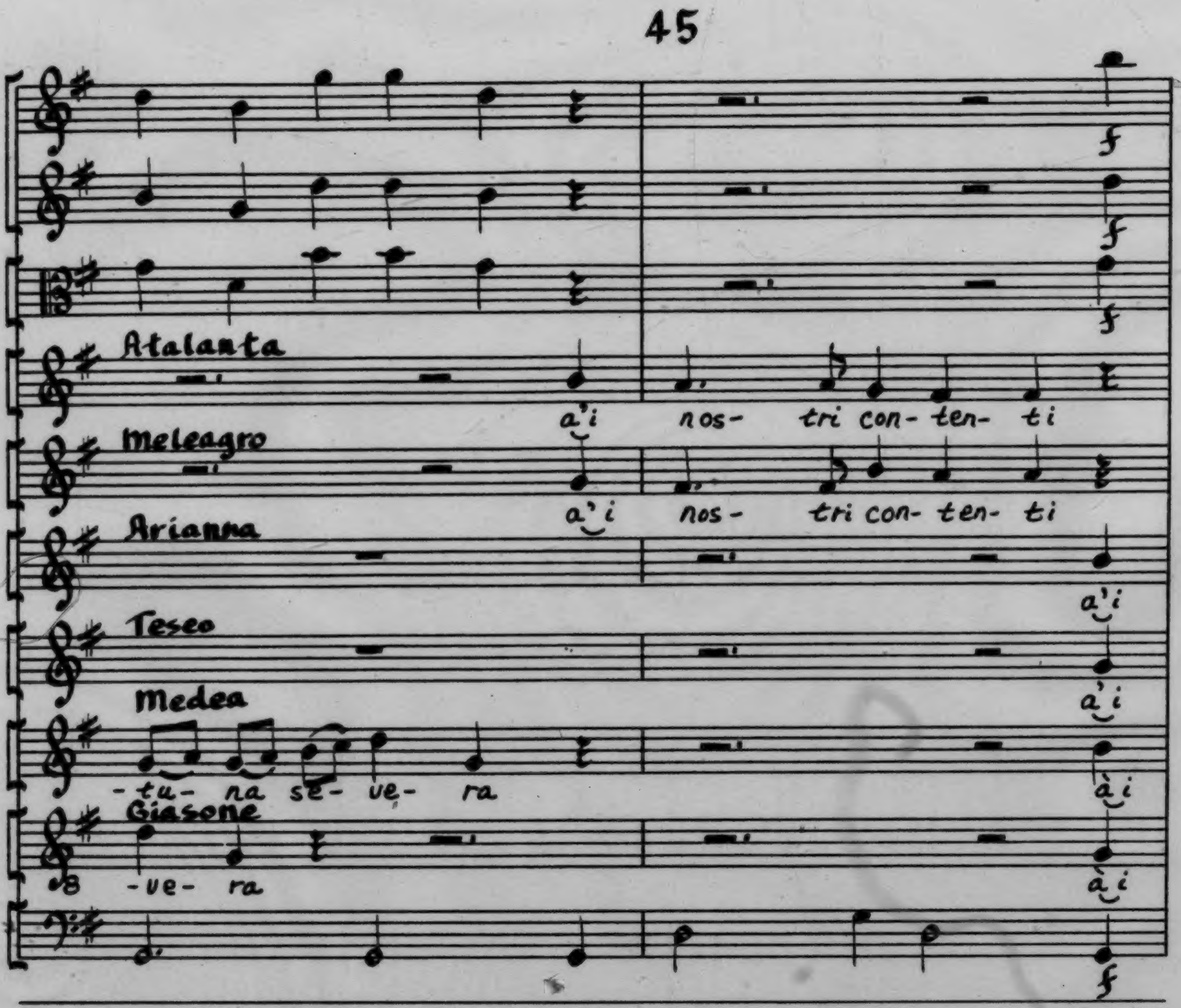

tous
35
doux
[tous]
doux
doux
Atalanta
For- ta- na se- ve- ra for- ta- na se-
Meleagro
For- tu- na se- ve- ra for-
Arianna
Teseo
Medea
Giasone
[tous]
doux

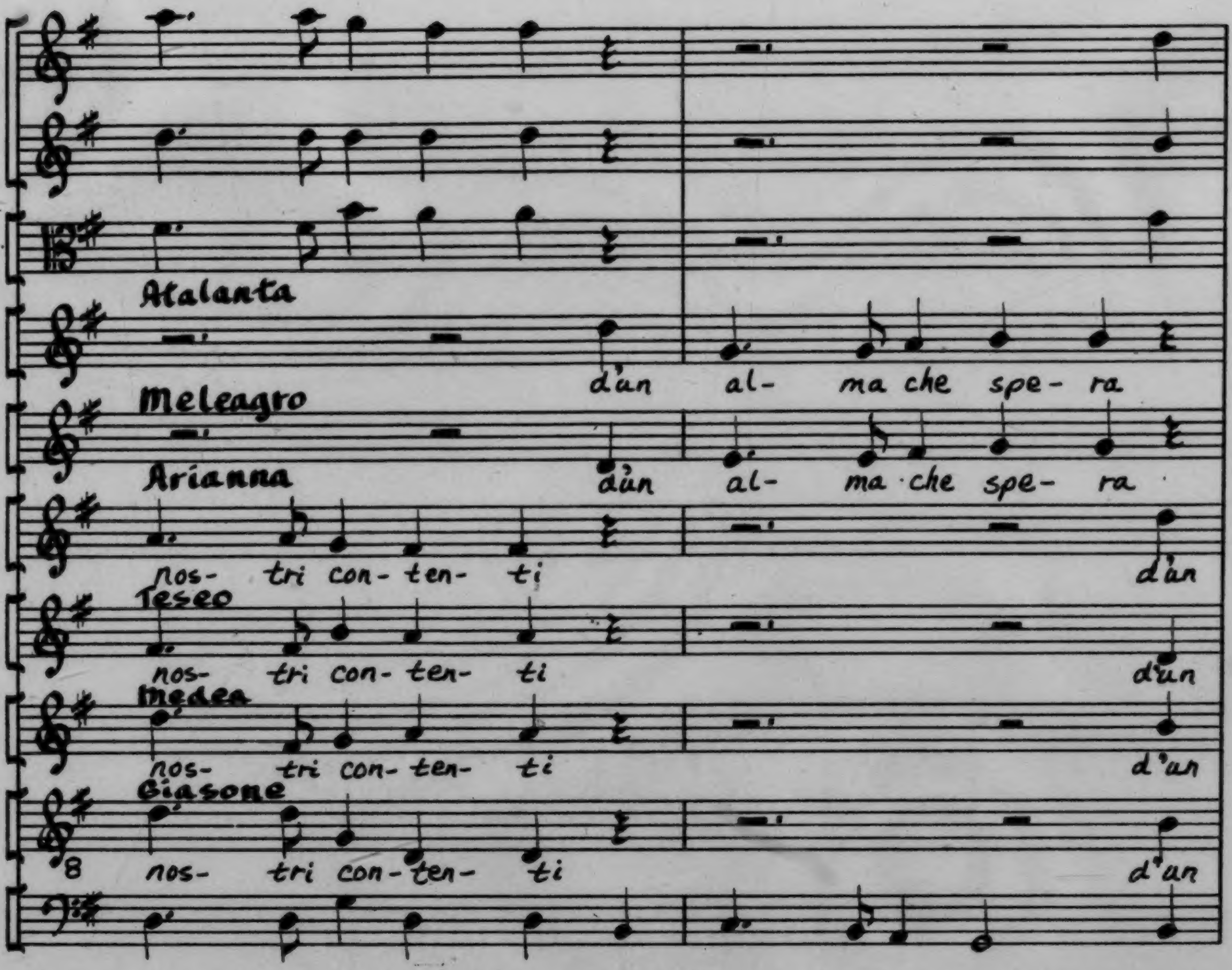

f.
f.
f
Atalanta
-ve- ra a i nos- tri con- ten- ti
meleagro
-ta- na se- ve- ra a i nos- tri con- ten- ti
Arianna
Teseo
medea
Giasone
8
f.

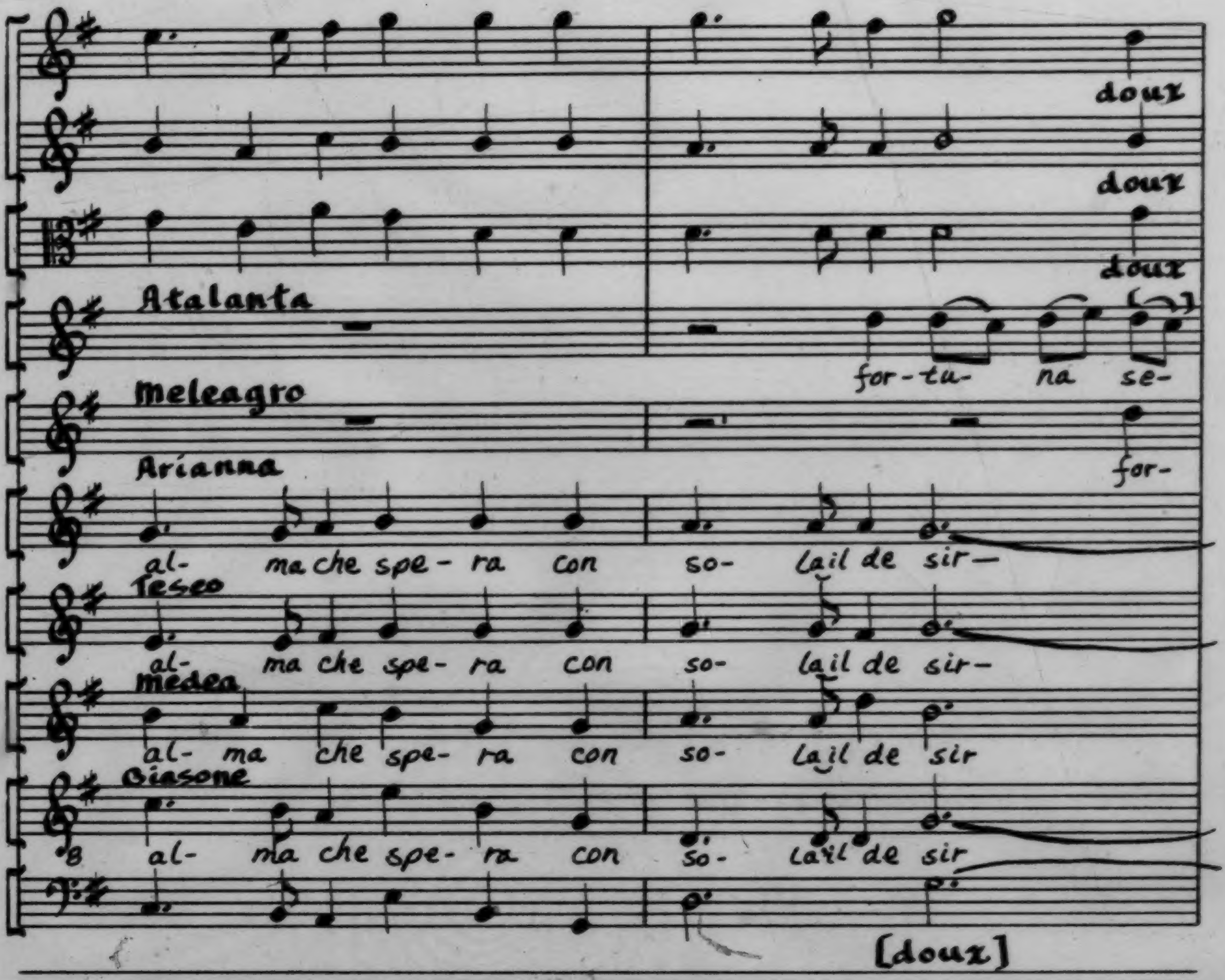

Atalanta
d'un al- ma che spe- ra con-
meleagro
d'an al- ma che spe- ra con-
Arianna
Teseo
Medea
Giasone
8

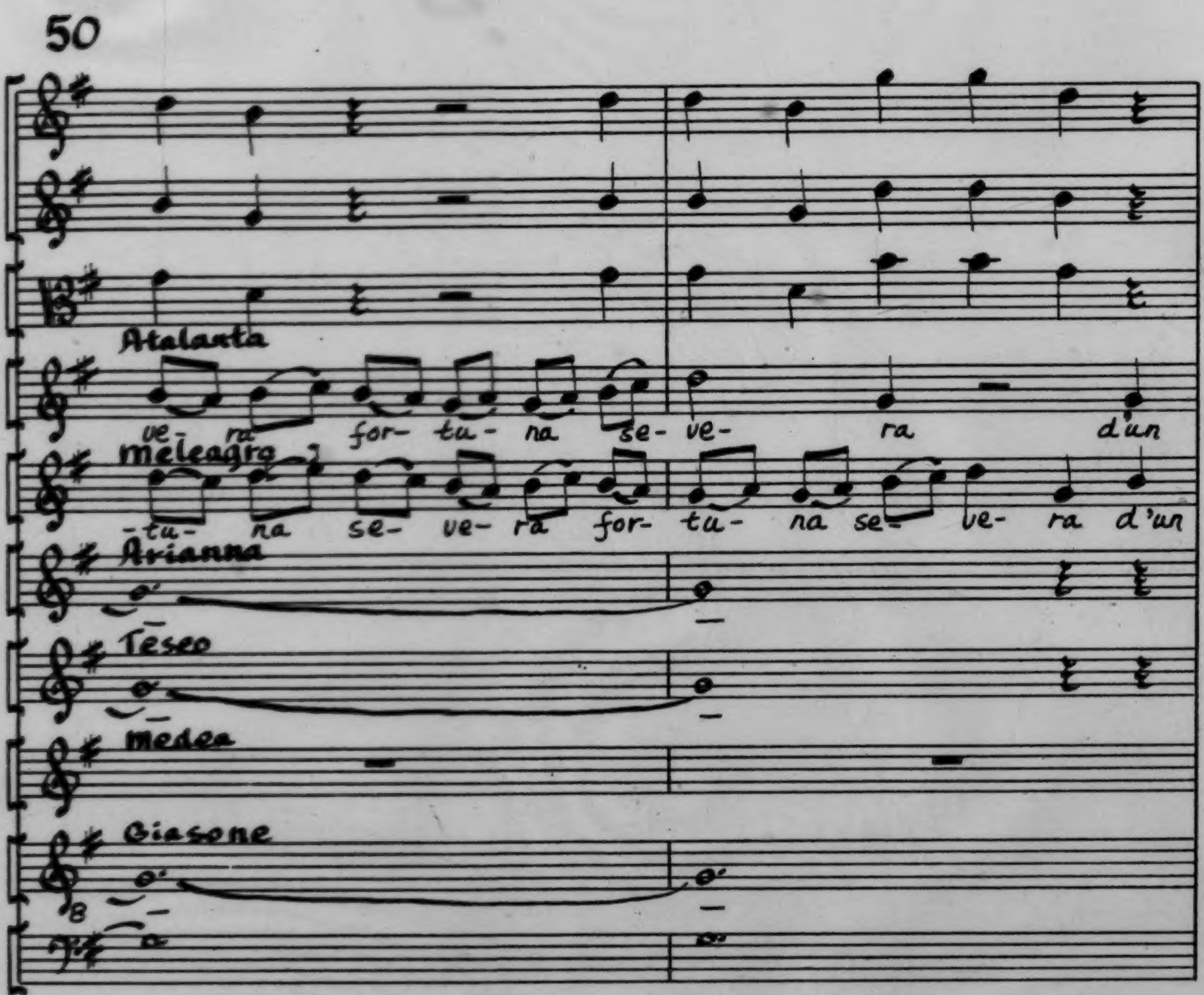

40
doux
doux
doux
Atalanta
so- la il de- sir- —
Meleagro
so- la il de- sir- —
Arianna
For- tu- na se- ve- ra for- tu- na se
Teseo
For- tu- na se- ve- ra for-
Medea
Giasone
doux

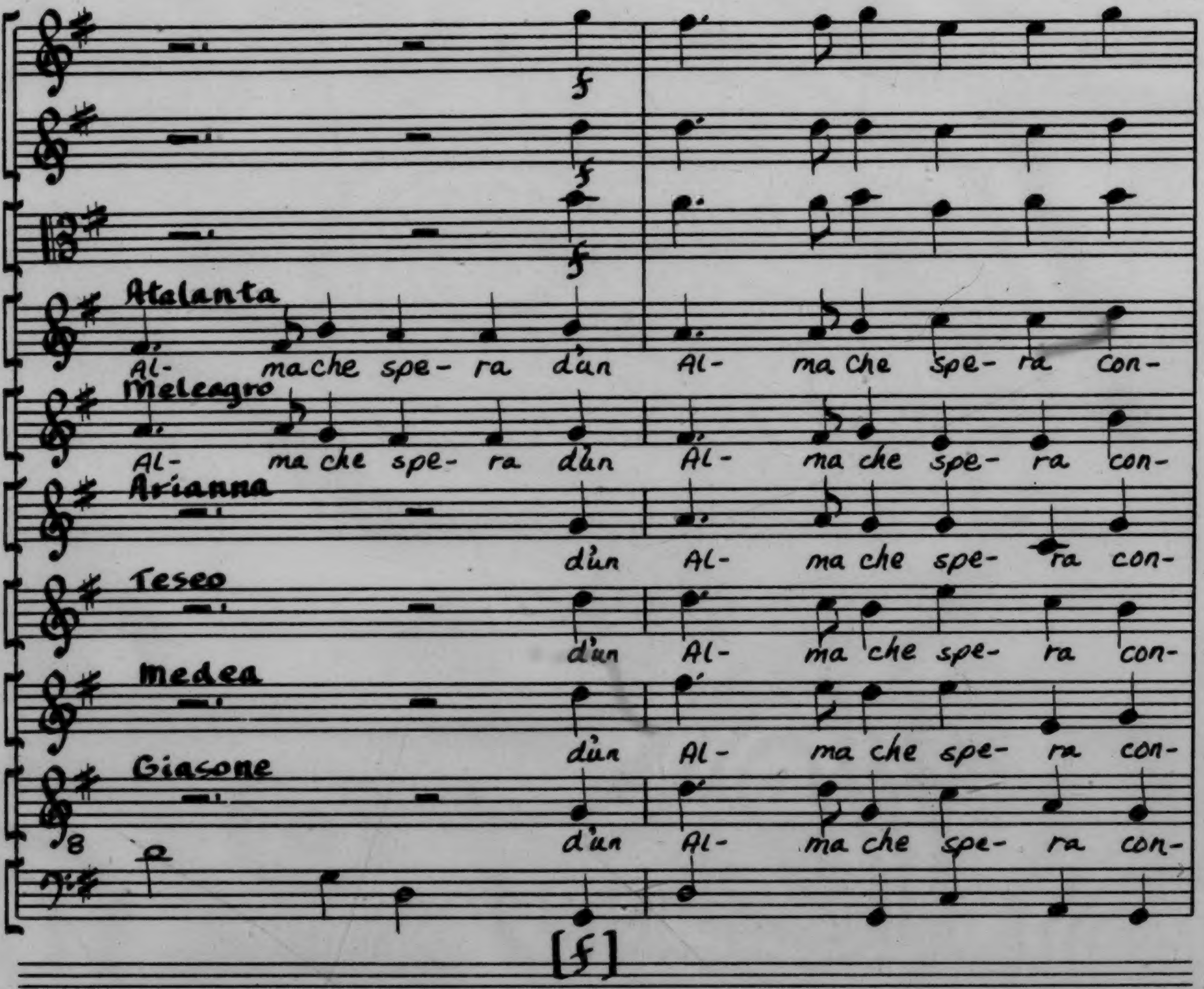

Atalanta
Meleagro
Arianna
-ve-
ra
Teseo
tu- na- se- ve- ra
Medea
For ta- na se- ve- ra for-
Giasone
For- ta- na se- ve- ra for- ta- na se

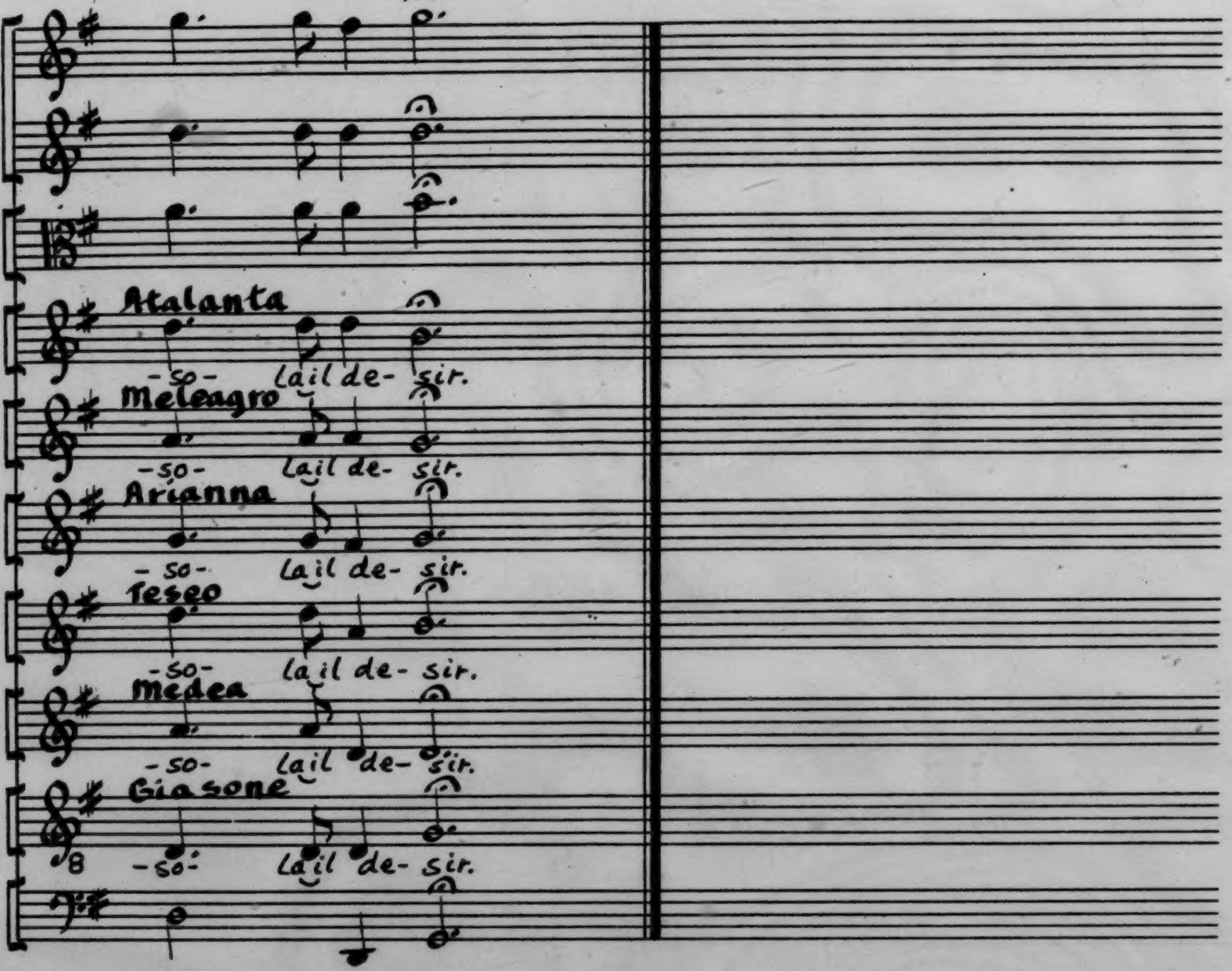

45
Atalanta
a'i nos- tri con- ten- ti
Meleagro
a'i nos- tri con- ten- ti
Arianna
a'i
Teseo
a'i
Medea
-tu- na se- ve- ra
àì
Giasone
-ve- ra
àì


Atalanta
d'un al- ma che spe- ra
Meleagro
d'un al- ma che spe- ra
Arianna
nos- tri con- ten- ti
d'un
Teseo
nos- tri con- ten- ti
d'un
Medea
nos- tri con- ten- ti
d'un
Giasone
nos- tri con- ten- ti
d'un


doux
doux
doux
Atalanta
for-tu- na se-
Meleagro
for-
Arianna
al- ma che spe- ra con so- la il de sir—
Teseo
al- ma che spe- ra con so- la il de sir-
Medea
al- ma che spe- ra con so- la il de sir
Giasone
8 al- ma che spe- ra con so- la il de sir
[doux]

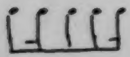
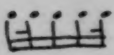

50
Atalanta
-ve- ra for- tu- na se- ve- ra d'un
Meleagro
-tu- na se- ve- ra for- tu- na se- ve- ra d'un
Arianna
Teseo
Medea
Giasone


f
f
f
Atalanta
Al- ma che spe- ra d'un Al- ma che spe- ra con-
Meleagro
Al- ma che spe- ra d'un Al- ma che spe- ra con-
Arianna
d'un Al- ma che spe- ra con-
Teseo
d'un Al- ma che spe- ra con-
Medea
d'un Al- ma che spe- ra con-
Giasone
d'un Al- ma che spe- ra con-
8
[f]

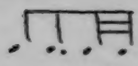
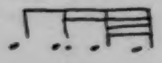

Atalanta
-so- la il de- sir.
Meleagro
-so- la il de- sir.
Arianna
-so- la il de- sir.
Teseo
-so- la il de- sir.
Medea
-so- la il de- sir.
Giasone
-so- la il de- sir.

Fine del Dramma

CRITICAL NOTES

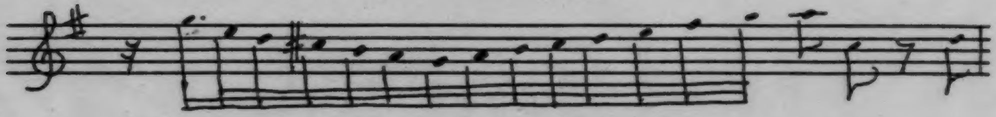
No. 13: bars 42-43: all MSS read  ; corrected to 

No. 34: bars 12-13: originally one bar; turned into two; results in three bars of $\frac{3}{4}$ instead of a bar each of $\frac{6}{4}$, $\frac{3}{4}$, and common time

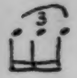
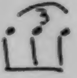
bars 6-8 and 16-17: one of the beamed groups originally reads  ; corrected to 

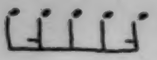
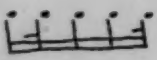
No. 45: bar 6: first two notes in Medea's part are corrected from eighth notes to sixteenth notes

bar 17: Medea's part originally reads



corrected to read the same as bar 32

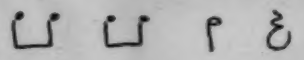
No. 73: triplet notation in MSS throughout is  ; corrected to 

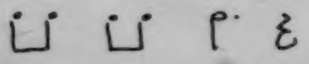
No. 83: bar 35: MSS read  ; corrected to 

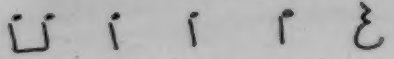
No. 86: bar 8: sixteenth-note rest in MSS has been corrected to a thirty-second note rest

No. 95: bar 5: in bass clef, quarter note removed to change $\frac{5}{4}$ to $\frac{4}{4}$

No. 113: final bar: second instrumental part: autograph reads



k.l. corrects to 

author corrects to 

No. 124: format changed to show all voices on each page; name of each character appears on each page, as well.